

AMERICAN PHOTO

10

PHOTOGRAPHERS

WHO
INSPIRE
US

CHANGING
THE
WORLD
WITH
DEDICATION
AND
COURAGE

MASTER
CLASS
CAPTURING
HEROISM AT
ARLINGTON
NATIONAL
CEMETERY

Photo of
U.S. Coast Guard
Seaman Kenneth
McAbee by
Brian Lanker

PLUS:
HOW NGOs HELP
PHOTOGRAPHERS
TELL THE
STORIES THAT
NEED TO BE TOLD

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ISSUE
OUR
HEROES





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As you can see from this issue, there is no shortage of photographers committed to important causes and stories. Today, however, most photographers cannot solely depend on magazines and newspapers to fund long-term projects. Instead, they have found a new strategy—working with nongovernmental organizations (NGOs) to get funding and distribution for their projects. Here's how it's done.

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ERIC STROUGGETTY IMAGES

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PHOTO
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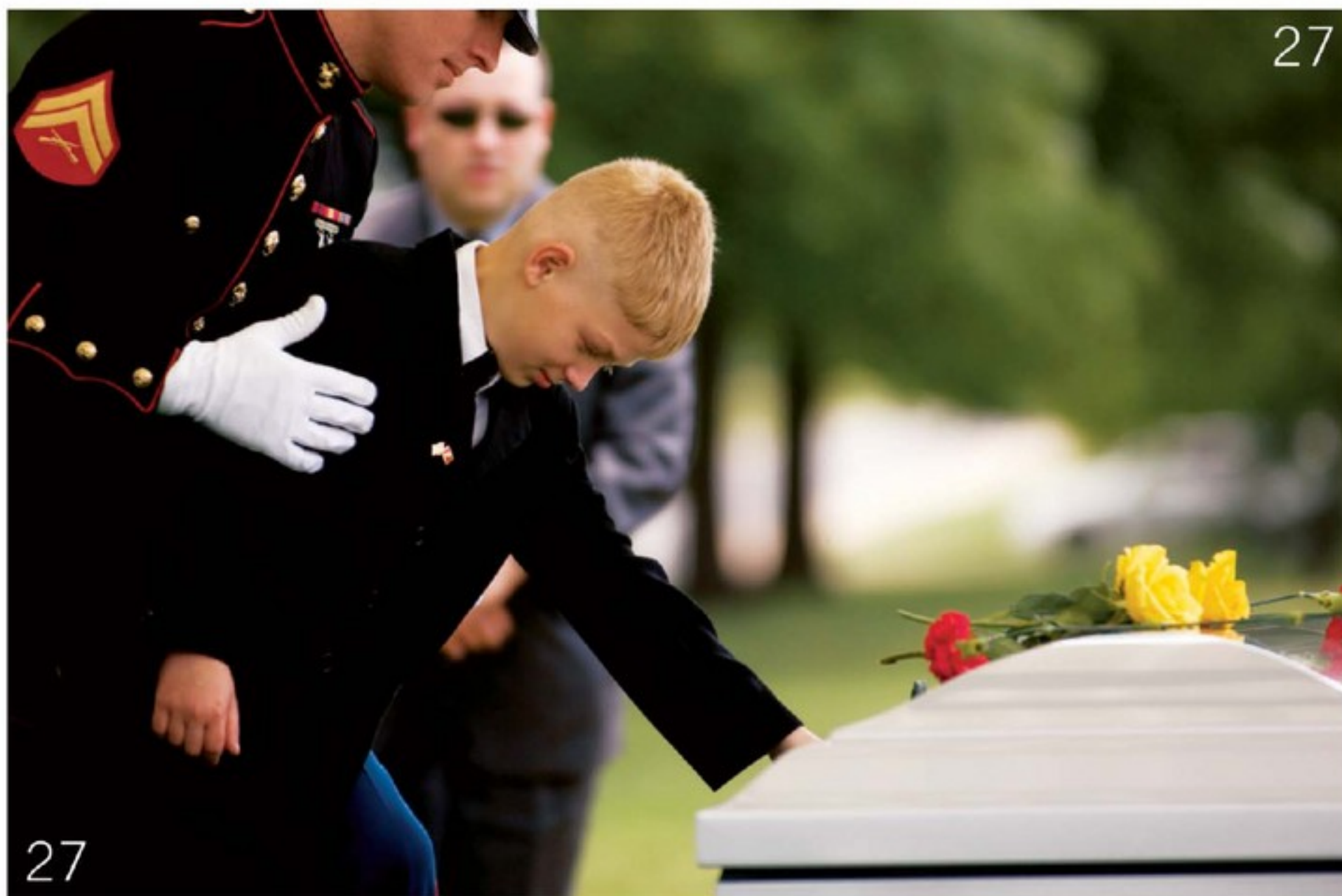
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A PRINTER WITH ELEVEN INKS AND ONE ENHANCER. (BESIDES YOU, THAT IS.)

All too often, printing color is an awkward compromise between the quality you expect and the quality your printer can deliver. Not with the new HP Designjet Z3100 Photo Printer series. It has a built-in spectrophotometer that keeps colors accurate and consistent print to print, media to media. Uniquely, the Designjet Z3100 even features eleven Vivara pigmented inks, including quad-black inks, for superior color gamut and black and white prints, plus a gloss enhancer for exceptional gloss uniformity. And the output stays fade-resistant for more than 200 years¹.

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BRUCE DALE

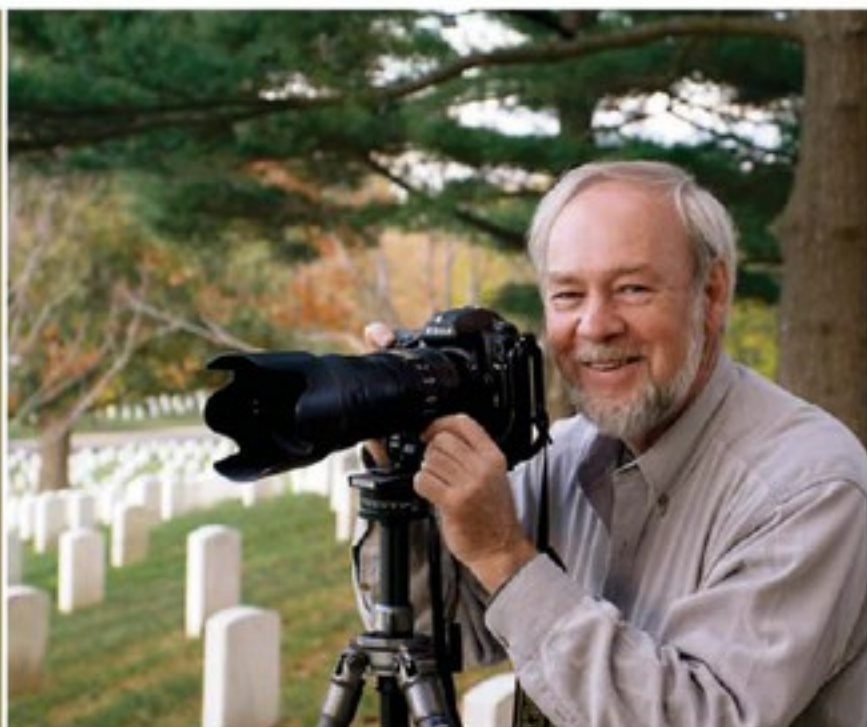
CONTRIBUTORS

You never know where you'll see something extraordinary. In October 2006, *American Photo* editor David Schonauer was attending the Photography at the Summit workshop in Jackson, Wyoming, which is organized by **Rich Clarkson**, the legendary former director of photography of *National Geographic*. Between teaching sessions, Clarkson showed Schonauer layouts of a new book he was publishing in conjunction with National Geographic Books—a photographic tribute to Arlington National Cemetery. Titled *Where Valor Rests: Arlington National Cemetery*, the book is the basis for a unique master class on page 27. It features the work of six photographers of very different backgrounds and styles—James Balog, Dave Black, David Burnett, Bruce Dale, David Alan Harvey, and Brian Lanker. Nonetheless, there is a remarkable cohesion of spirit in the book's imagery. Somehow, the portraiture, collage, large-

format photography, and behind-the-scenes reportage each in turn manages to capture the same complicated set of emotions: a kind of somber celebration, a forthright pride mixed with sorrow.

For our master class, we asked each of the photographers not only how they went about shooting Arlington but also why, and how it made them feel. A few told us they had visited Arlington as children, but hadn't been back until this trip. For Bruce Dale, a veteran *National Geographic* photographer who lives in Arlington, the assignment was a chance to explore a place close by that, nonetheless, he rarely visits. "It's nice to go there and wander and find things that are intriguing or make you think about history and life," he says. One part that made him angry was the area with graves of soldiers who have died in Iraq. "It's labeled 'Operation Iraqi Freedom,' as if it's not even a war they died in," he says.

CAPTURING
A COMPLEX
LANDSCAPE
FILLED WITH
EMOTIONAL
MEMORIES,
FORTHRIGHT
PRIDE, AND
PROFOUND
SORROW.



BRUCE DALE

Bruce Dale
shooting
at Arlington
National
Cemetery.

INSIDE AMERICAN PHOTO

AMERICAN PHOTO

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John Dugdale's
"Mourning
Tulips," 1999.



© JOHN DUGDALE

A funny thing has happened in regard to heroes. Not all that long ago, magazines and learned journals were filled with an existential lament over the modern world's lack of them. These stories, coming after Vietnam, Watergate, Iran/Contra, Monicagate, and the 2000 election, were often illustrated with a photo of John Wayne (taken from any of his movies), or, in a more liberal bent, Gary Cooper (taken from *High Noon*). "Where Have All Our Heroes Gone?" asked the headlines.

The problem with America and the world, these articles would like to have us believe, was a lack of inspiring role models to show us the way to greatness.

All that seemed to change after 9/11, an event that provided America with more than enough heroes to go around. Where had they gone? They'd gone to work for the FDNY and Cantor Fitzgerald.

It seems to me that we've sobered up a bit about our heroes in recent years; we understand a little better now that heroes are in our

WHERE HAVE ALL OUR HEROES GONE?

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midst, and often out of sight. That is the spirit behind this issue, in which we spotlight ten photographers of different ages and backgrounds, all of whom we would like to dub heroes. They themselves are unanimous in their loathing of the word—at least as it applies to them. Is a photojournalist like Chris Hondros a hero for covering the war in Iraq? Is fine-art photographer like John Dugdale a hero for carrying on with his career despite progressively losing his eyesight to an HIV-related illness? Is South African photographer Brent Stirton a hero for documenting that continent's struggles against disease and environmental disaster?

They say they are only doing their jobs. We think they are doing more than that, and we're not alone. Each of the photographers you'll meet in our portfolio on page 43 was nominated by a peer. One of the points of this issue, besides celebrating the efforts of a handful of dedicated photographers, is to show how in photography we inspire each other.

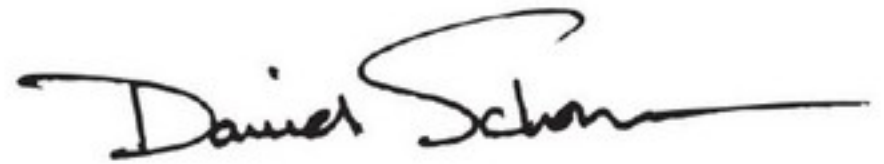
For example, Timothy Fadek, a photojournalist nominated for our list because of his commitment in covering an underreported story of murders in Juárez, Mexico, says he isn't a hero. But he does consider documentary photographers such as Eugene Richards and James Nachtwey to be heroes.

Chris Hondros, a freelancer who has been to Iraq six times since 2003, doesn't consider himself a hero. But he does think that photographers like Margaret Bourke-White, Henri Cartier-Bresson, and Lewis Hine were heroes.

Fazal Sheikh, nominated for our list because of his deft use of portraiture to meticulously document marginalized communities, does not consider himself a hero. But Sheikh does hold up photographers like Emmet Gowin, Robert Frank, and August Sander as his own heroes.

In photography the heroes really never went away. They've always been there, in plain sight. All we have to do is look.

“ WE’VE SOBERED UP A BIT ABOUT THEM IN RECENT YEARS. BUT WE UNDERSTAND BETTER NOW THAT HEROES ARE IN OUR MIDST. ”



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Larry Crandall on location at the Fullerton Arboretum, using a Canon 5D and a Lexar 133x 4GB CompactFlash.

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INSIDE

PHOTOGRAPHY

Sometimes, photographers have to be contortionists, adapting to the various personalities that come before their lenses. Then there are those times when the subject of the photograph must bend to the photographer's will. In this picture, that was literally the case, as Los Angeles-based celebrity photographer **Michael Grecco** captured a trio of performers from Cirque du Soleil's *O* production. "I loved being able to stack three people on top of each other like a totem pole," says Grecco, who worked out the pose with the contortionists on location at Haven House, a venue in Beverly Hills that was hosting a charity event prior to the Academy Awards ceremony in February. *American Photo* was a sponsor of the event, and we were so impressed with Grecco's images, and those of Matthew Jordan Smith, who was also photographing at Haven House, that we asked them to do a special online master class. Check out what's happening at AmericanPhotoMag.com on page 19.





"Towering Over Bardot," Paris, 1988, by William Albert Allard.

ON THE ▼ WALL

For 30 years photographer Chen Changfen has been making images that capture unknown views of the Great Wall of China. This exhibition of 70 of Changfen's prints at the Museum of Fine Arts, Houston, from April 1 to August 12 constitutes the Chinese photographer's first show in the United States.



© CHEN CHANGFEN

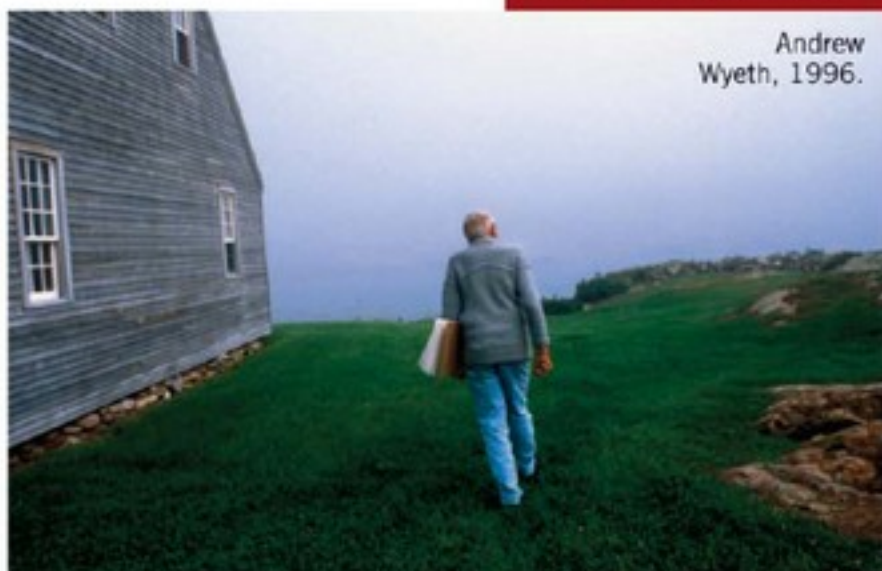
SEE IT NOW

PHOTOS DOWN IN DIXIE BACKYARD FESTIVAL GOES BIG-TIME

Charlottesville, Virginia, hosts the first Festival of the Photograph this June—but the town is no stranger to its idea of "peace, love, and photography." Begun years ago as a simple gathering to look at and discuss photos, and held until this year at *National Geographic* photographer Michael "Nick" Nichols' Charlottesville home, the festival will run June 7 to 9 at venues around the city. The centerpieces are three exhibitions: *Thirteen Books* by Eugene Richards, *Five Decades* by William Albert Allard, and *Recent Photographs* by Sally Mann. The schedule also includes interviews by NPR's Alex Chadwick and masters presentations by David Alan Harvey, Maggie Steber, and Alex and Rebecca Norris Webb. More information at festivalofthephoto.com. —MIKI JOHNSON

BIG IN ▼ D.C.

The Smithsonian's National Portrait Gallery in Washington, D.C., will display 120 images by photography legend Harry Benson from April 27 to September 3. Benson is only the third living photographer to be honored with such an exhibit.



Andrew Wyeth, 1996.

© HARRY BENSON



© LYNN DAVIS

For her exhibit at the Rubin Museum of Art in New York City, Lynn Davis will choose works from the museum's archives to complement her photos of the world's natural and man-made wonders. The exhibition, running from April 6 to July 16, is titled *Illumination* and shares several images with Davis's eponymous book, being released this fall by Melcher Media.

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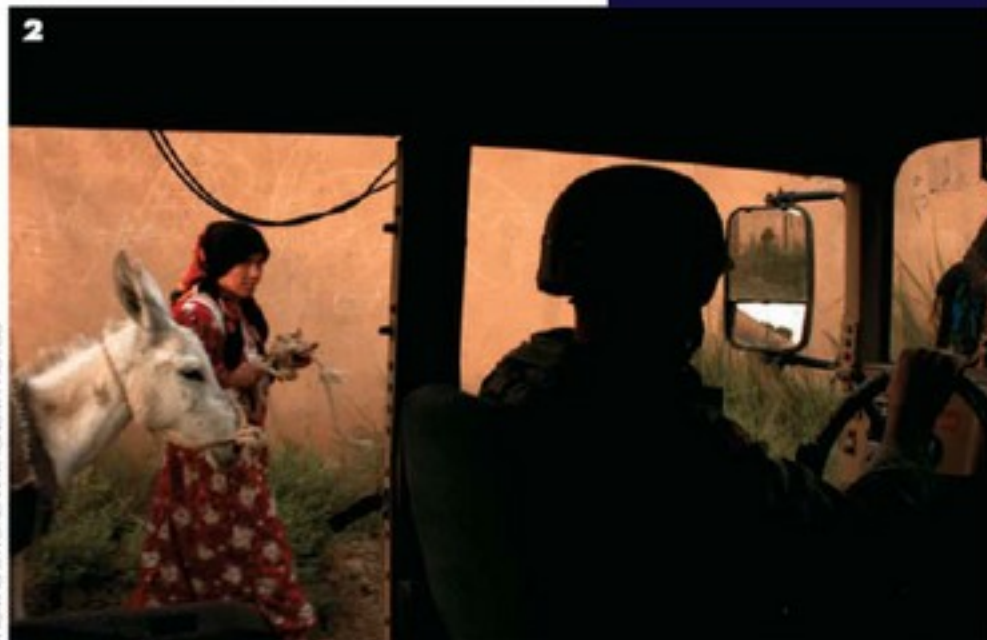
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1. Robert Capa's legendary image of American troops landing at Omaha Beach, Normandy, France, on June 6, 1944.

2. Thomas Dworzak captures U.S. troops during a raid in Tikrit, Iraq, 2003.

3. Malcolm X in Chicago, 1961, by Eve Arnold.



FESTIVAL



4. Stuart Franklin's image of an anonymous man's confrontation with tanks at Tiananmen Square, Beijing, China, 1989.

5. Rene Burri's iconic shot of Ernesto (Che) Guevara at his Ministry of Industry office in Havana, Cuba, 1963.

6. George Rodger's photo of surplus oil burning in the Kuwait desert, 1952.

MAGNUM TURNS 60

FEST HONORS DOCUMENTARY

To celebrate its sixtieth anniversary this year, Magnum Photos New York is honoring the documentary in all its forms: photography, film, and the written word.

The Magnum Festival lineup, a month of New York City exhibits, film screenings, talks, and parties, was still being finalized when we



went to print, but we can divulge a few highlights. Legendary director Werner Herzog is curating a selection of seminal documentary films. More than a dozen museums and galleries are displaying work by Magnum photographers. The Panasonic billboard in Times Square will run celebrity edits from the Magnum archives.

And because the festival was planned for June to coincide with the agency's general meeting, New York will be graced with Magnum shooters from around the world and staff from Magnum's offices in London, Paris, and Tokyo. Many of them will participate in a series of panel discussions at the New York Public Library. Check magnum-photos.com for a full schedule.

"Magnum is an amazing group of people who are dedicated to telling stories in a visual, articulate way," says Mark Lubell, the agency's New York director. "I'm trying to move the conversation and open it up a little." —MIKI JOHNSON

MAGNUM
Festival
'07

DETAILS

New York Genius

A selection of prints from the Magnum Archives curated by Lou Reed. Steven Kasher Gallery. June 2 to June 20.

Selects by Werner Herzog: (Non) Fictions and Vertical Series

A retrospective of the master director's works and his selection of seminal documentary films. The Film Forum. May 25 to June 14.

David Alan Harvey: Hip-Hop

Images of an international phenomenon. The powerHouse Arena. May 31 to July 8; live music event June 14.

Panel discussions

Magnum photographers and other luminaries debate issues of truth and advocacy within the documentary tradition. New York Public Library. June 16.

Magnum In Motion: Photographers and the Moving Image

The popular selection of films "by and about" Magnum photographers from Berlinale comes to the Walter Reade Theater. May 30 to June 7.



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Categories are as follows:

- **Photojournalism/Documentary**
- **Commercial Work: Advertising/Editorial**
- **Personal Work**
- **Student Work**
- **Portrait/Wedding**
- **Nature**

DEADLINE

Entries must be postmarked no later than midnight, **September 14th, 2007.**

PRIZES

Enter now and you just might win an incredible prize package from our sponsors. One Grand Prize winner and 6 category winners will be selected.

The winning imagery will be featured in a special January/February 2008 issue of **American PHOTO** magazine, as well as at a special event in New York City in December 2007. Visit www.PopPhoto.com/apimagescontest for more information.

Visit our website for more information about prizes and to download the entry form:
www.popphoto.com/apimagescontest

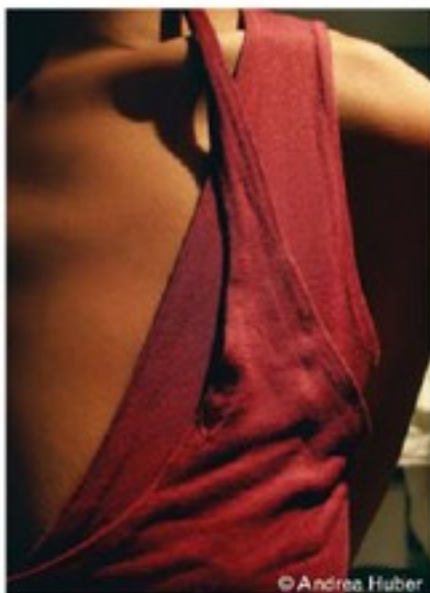
2007

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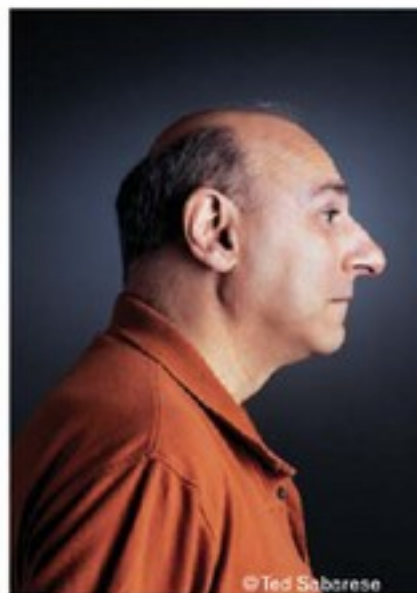
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SUBMISSIONS

The competition is open to work produced from September 2006 – September 14, 2007. All submitted art should be of reproduction quality. We accept color or black and white prints (8 x 10) and digital files on CDs with 8 x 10 printouts. Digital files should be TIFFs or JPEGs, high-resolution RGB, 350 dots per inch and approximately 8 x 10 inches. If entering multiple categories, please use a different CD for each category. All entries must include an entry form for each image submitted.

Please note that SUBMISSIONS WILL NOT BE RETURNED and that **American PHOTO** magazine does not accept responsibility for any lost or damaged prints, or disks.

ENTRY FEE

Single Entry: \$25 **Series:** \$40 **Student Work:** \$10

An entry can be either a single image or a series of images. A series includes multiple images or pages that make up a cohesive related story. A series is limited to a maximum of 10 images. To enter the student work category you must currently be enrolled in classes.

JUDGING/WINNERS

The judging will be done in two stages:

The initial stage will be done by the **American PHOTO** staff. The second stage will be done by a jury of outside experts.

The criteria for judging will be threefold:

- Originality of concept
- How well the concept fits the category
- How well the concept is executed

Winners will be notified via email or mail. Winners will be required to sign and return an affidavit of eligibility, grant of rights, and a publicity and liability release within 14 days of notification, or alternate winners will be selected (alternate will be next highest entrant).

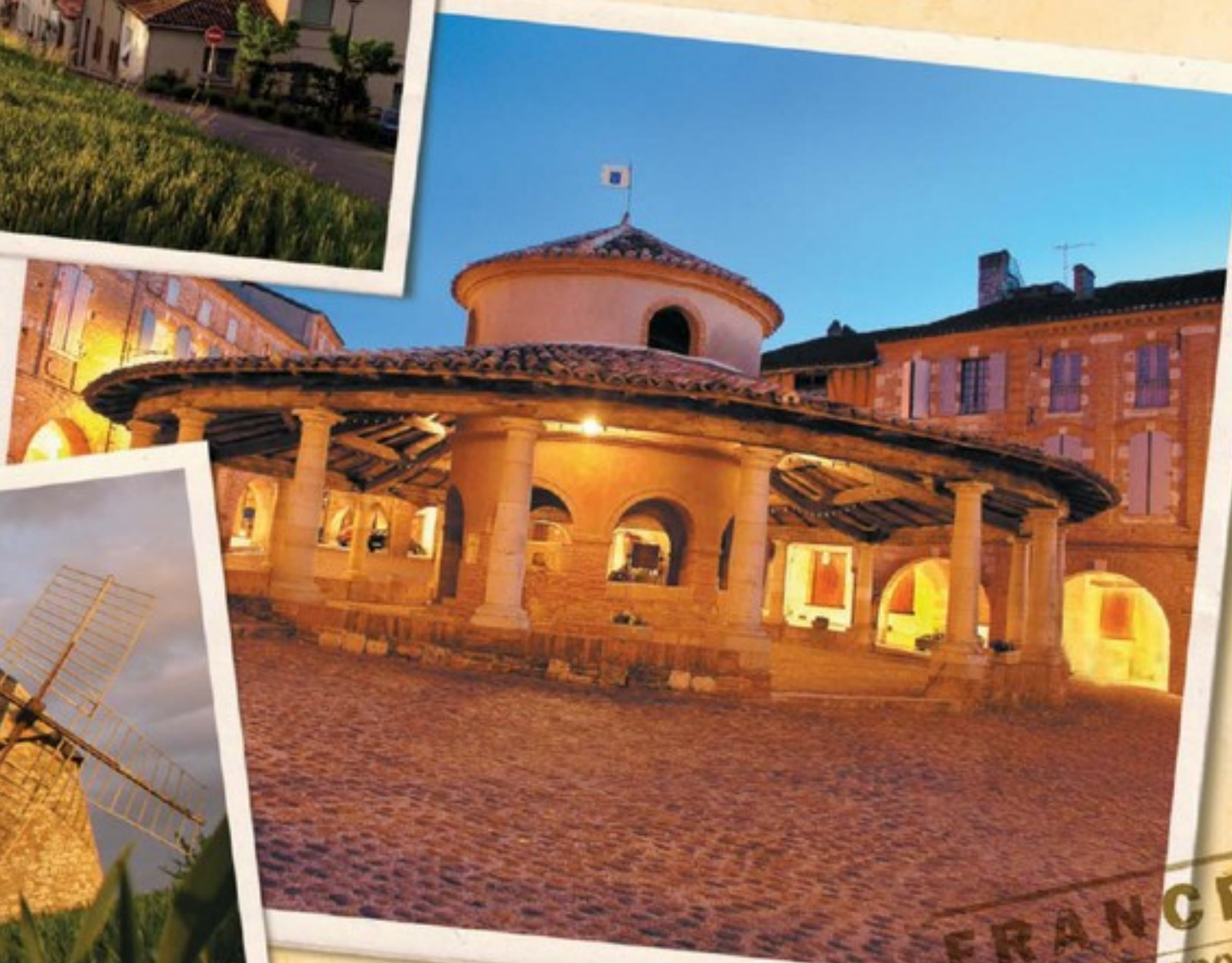
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This is a perfect workshop for anyone wanting to improve their travel photographs, overcome their fear of photographing people and learn how to make their photos shine in the digital darkroom.

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the instructors help your photography accelerate to the next level. Daily group critiques foster a sense of camaraderie among your fellow students and demonstrate how your photos contribute toward the workshop goal of documenting a week in the life of Auvillar, France. The workshop culminates with a final projection session of your best work in the center of this beautiful 11th century village, with the townspeople as our audience.

Registration is limited in this small-group workshop. Call 1-877-448-0411 now for more information or visit our Web site at <http://www.firstlightworkshops.com> to see photos and read reviews from past workshops.

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▼ WEB ACTIVITY

If you haven't seen our Website recently, you should take a look now, because there's a lot going on there. You can access the site by visiting *American PhotoMag.com*, but you also might want to check out our online home portal, *PopPhoto.com*. There you can use the exclusive buying guide of our sister publication, *Popular Photography and Imaging*, to search out the latest and best photo products and also access forums and how-to advice from a range of experts. There are other regular features updated daily, including *American Photo's* group blog, *State of the Art*.



Photographers like Matthew Jordan Smith and Michael Grecco are used to working quickly when shooting busy and impatient celebrities. That talent came in very handy in February when they set up studios at Haven House, a Beverly Hills venue at which *American Photo* helped sponsor a pre-Oscar celebration of photography. Grecco and Smith grabbed celebrities passing through the event, such as Hayden Panettiere (star of the TV show *Heroes*), Oscar-winning hip hop group Three 6 Mafia, Lauren Nelson (the new Miss America), and others.

With only a few minutes for each subject, the pair produced such charismatic images that we asked them to do double duty and share their knowledge of portraiture in a workshop at *AmericanPhotoMag.com*. (You can also get there by visiting our online home, *PopPhoto.com*.)

1. Michael Grecco placed Hayden Panettiere, star of the hit television series *Heroes*, on a pedestal.

2. A playful portrait by Grecco of Hollywood actor Alan Cumming.

3. Matthew Jordan Smith's portrait of members of hip hop group Three 6 Mafia.

4. A Grecco portrait of the new Miss America, Lauren Nelson, in all her glory.



ONLINE





HAVEN: Where Film, Fashion, & Photography Meet, the glamorous new red carpet affair from PREMIERE, ELLE, Metropolitan Home and American PHOTO magazines took Beverly Hills by storm February 21-23, 2007. This three day experience took the action of Awards Week to the next level and was deemed the "hottest event of the week."



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Jennifer Tilly



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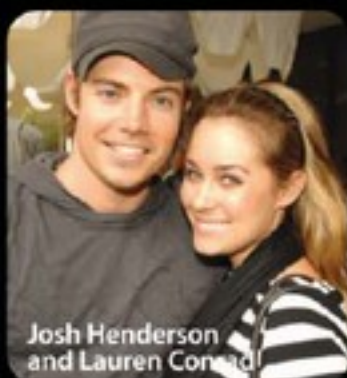
NETFLIX



Tyler Hilton



Jennifer Coolidge

Josh Henderson
and Lauren Conrad

Anthony Anderson



Greg Kinnear and Paul Dano



Michael Madsen and Laura Harring



BELVEDERE
VODKA
SUNSPASH

Shake 1 1/2 oz. Belvedere
Pomaranča Vodka
Splash of Grand Marnier
1 1/2 oz. freshly squeezed
orange juice
1 1/2 oz. cranberry juice
1 oz. fresh lemon sour

*Shake and pour into an
ice-filled tumbler.
Garnish with a slice of orange
and a lemon spiral.*

By day HAVEN was the "celebrity prep headquarters," - top designers, stylists, hair and makeup professionals took over a beautiful mansion to dress, groom, style, and gift celebrities and industry insiders. Guests were also treated to tantalizing edible creations from Citizen Cake, Serendipity, and Echelon. Belvedere Vodka "mix-ologists" served deliciously fresh cocktails like the Belvedere Sunsplash, see recipe above.

Live musical performers entertained guests while they relaxed on the Netflix patio. Inside, mini-makeovers and manicures were offered in the Revlon suite which featured Revlon's latest makeup line, the Limited Edition Collection. Cadillac provided complimentary transportation for VIPs.

The Creative Coalition teamed up with Warren-Tricomi to host celebrity photo shoots for a new coffee table book.

At night, HAVEN became the premiere hot spot featuring exclusive VIP parties. Wednesday night, Signatures International in partnership

with Sony and American Photo magazine hosted a celebrity photo gallery event, featuring the works of Forest Whitaker, Michael Madsen, Laura Harring, and more. LIVE! AOL Music Showcase followed with live musical performances from top artists.

Thursday night was poker night with the World Poker Tour. Professional poker players were on site to teach guests the basics of the game. An exclusive late night party followed at the Whiskey Blue in the W Hotel.

Friday night was the Fox Searchlight Independent Spirit Awards and Academy Awards® Nominee Party for Little Miss Sunshine, The Last King of Scotland, Notes On A Scandal, Thank You For Smoking, and Water. Guests were entertained by a special live performance of "O" from Cirque Du Soleil.

All charitable donations benefited The Creative Coalition.

For more information visit premiere.com/haven



Rex Lee

Jessica Beben
and Thelma Hopkins

Chevy Chase



Cheryl Hines



Eric LaSalle



Alan Cumming



Andy McDowell

Trig Water

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SONY AND SONY *α* DSLR CAMERAS PRESENT: SIGNATURE INTERNATIONAL AT HAVEN

JESSICA ALBA, LA



Looking at You Looking at Me



Que Bonito

Jessica Alba's proceeds will benefit The Step Up Women's Network. Their mission is to strengthen community resources for women and girls through hands-on community service, mentoring, and fundraising for women's health and critical issues.

www.stepupwomensnetwork.com

Jessica Alba

LAURA HARRING, LA



Surfer Leaving His Playground



The Monkey Bars are Calling

Laura Harring's proceeds will benefit the Velozzi Foundation, an organization dedicated to develop environmental technology to alleviate both global warming and the energy crisis.

www.velozzi.org

Laura Harring



Michael Madsen



David Carradine, Andie MacDowell



Poolside at Haven House



Cartel



Brandon Rollag

As a prelude to the 2007 Academy Awards, **Hachette Special Events** in conjunction with **American PHOTO**, **Premiere**, **Metropolitan Home** and **Elle** magazines presented a three day event in Beverly Hills entitled "**Haven**." As part of that event, **Signature International** and **American PHOTO**, with the support of **Sony**, presented a photo gallery of images taken by eight celebrities. Each armed with a **Sony Alpha A100** Digital Camera, the celebrities provided us with their unique takes of New York or Los Angeles and in the process demonstrated the power of the still image and its ability to evoke emotion. These pictures were among those auctioned off in March at a special event in New York City to benefit the charities selected by the participating celebrities. The following is a selection of the pictures taken. Special thanks to **Sony**, **Signature International** and **Duggal** for their efforts in helping to bring this project to fruition and facilitating the charitable mission behind this program.

MICHAEL MADSEN, LA



Frank Sinatra's driveway



The end of 76

Michael Madsen's proceeds will benefit The Boy's Republic of China. They are private, non-profit, non-sectarian agencies helping troubled children ages 13 to 18. Since its very beginning, Boys Republic has emphasized the role of meaningful work to prepare disadvantaged youth for life as responsible adults.

www.boysrepublic.org

mk M

FOREST WHITAKER, LA



Hollywood



Downtown towers

Forest Whitaker's proceeds will benefit Hope North which was established to help combat the abject poverty that impacts the lives of the people of Northern Uganda.

www.hopenorth.nl

Forest Whitaker



Jennifer Tilly



Camille Solari and guest



Andie MacDowell



Sean Patrick Thomas and guest



Laura Harring

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SONY AND SONY α DSLR CAMERAS PRESENT:

VERA FARMIGA, NY



Scavenger Hunt



Tarmac Tundra

Vera Farmiga's proceeds will benefit Heifer International, a non-profit organization whose goal is to help end world hunger and poverty through self-reliance and sustainability.

www.heifer.org

Vera Farmiga

NATALIE PORTMAN, NY



River

Natalie Portman's proceeds will benefit FINCA. The Foundation for International Community Assistance, is an organization that provides financial services to the world's lowest-income entrepreneurs so that they can create jobs, build assets and improve their standard of living.

www.villagebanking.org

Natalie Port



Matthew Jordan Smith
photographing Victoria Rowell



Douglas and Francoise Kirkland



Laura Harring and Rosalie Miller



Guests at Haven

SIGNATURE INTERNATIONAL AT HAVEN

SUSAN SARANDON, NY



Hello #2



Night Music

Susan Sarandon's proceeds will benefit Keep A Child Alive. Their mission is to provide life-saving anti-retroviral treatment to children and their families with HIV/AIDS in Africa and the developing world by directly engaging the global public in the fight against AIDS.

www.keepachildalive.org

Susan Sarandon

RACHEL WEISZ, NY



Village Chess



Chinatown

Rachel Weisz's proceeds will benefit The Constant Gardener Trust. 'The Constant Gardener' movie was shot predominantly in Kenya. During filming the cast and crew founded The Constant Gardener Trust, an organization that aids the communities that they encountered while shooting the movie. The trust aims to help improve basic sanitation and education for those that are most in need of help.

www.constantgardenertrust.org

Rachel Weisz



Johnathan Schaech



Laura Harring and Roberto Jerez



Danielle Panabaker



Gallery at Haven

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STATE OF THE ART

Arlington National Cemetery is a testament to our nation's shared values. At once idyllic and filled with pride and historic import, it is also a place in which a vein of powerful American emotion is entirely visible. On the following pages, we present an epic view of this place of heroes, as seen by six distinguished American photographers. Their work comes from a new book, **Where Valor Rests: Arlington National Cemetery**, which was produced by Rich Clarkson Associates in conjunction with National Geographic Books as both a commercially available title and a specialty edition that will be given to every family at every funeral in Arlington. Like the cemetery itself, the book's purpose has to do with both remembrance and healing.

In different styles, each of the photographers who contributed to the book has captured the importance of Arlington—the majesty, the solitude, the dedication to service of the people who tend it. In this exclusive excerpt, they tell *American Photo* readers about the individual approaches they took, and how the project affected them.

GROUNDS
FOR HEROISM

A MASTER CLASS

STATE OF THE ART

MASTER CLASS
"IN THESE PICTURES, THE GREAT
MEANING OF THIS
PLACE COMES INTO VIEW."

ARLINGTON

DAVID ALAN HARVEY



DAVE BLACK

The idea of a cemetery carries with it many meanings for us. It is a place in which sorrow and loss collide with devotion and purpose. The very concept of a national cemetery conveys a sense of shared understanding, a culture that defines itself by commonality rather than division.

The nation was never more divided than when Arlington National Cemetery was created. It was born of necessity and hope—the necessity being the great numbers of Civil War dead who needed to be interred; the hope being that the transformative power of the cemetery could help heal the country's rift. In 1864, U.S. Army quartermaster General Montgomery Meigs proposed building a cemetery on 200 acres of land in Arlington, Virginia, that once, before the war, had belonged to the family of Robert E. Lee. Like

"For me, this wasn't a mournful place. I felt pride," says Dave Black, who shot at midnight on July 4, 2006. At right and opposite, top: Images by Lanker and Harvey.



BRIAN LANKER

another great cemetery created during the Civil War—the one at the site of the battle of Gettysburg—its design grew out of the 19th-century rural cemetery movement, which aimed to bury the dead in lovely, carefully designed landscapes. These new cemeteries would be places where the living could walk with grace among the dead while communing with nature and its implications of rebirth. As Gary Wills points out in his book *Lincoln at Gettysburg: The Words that Remade America*, the transcendentalist movement “played an important role in the cult of cemeteries as ‘schools of life.’” Cemeteries like Arlington aimed to be tangible, visible examples of our highest values.

In a sense, the photographs of Arlington National Cemetery seen here are meant to do the same. They are emblems, or can be seen as such. They stand for something, as the ceremonies and military honors at Arlington stand for something. “When I stood there looking out at all those graves, I felt like, here I am doing what I’m doing today, exactly what I want to be doing, because of these people,” says Dave Black, one of the people who photographed Arlington for *Where Valor Rests: Arlington National Cemetery* (Rich Clarkson Associates/National Geographic Books, \$30). Also featured in the book is work by David Burnett, James Balog, Bruce Dale, David Alan Harvey, and Brian Lanker, each of whom has looked at Arlington in a different way, employing different techniques to capture a common ground. For this special issue, we asked each of the photographers to tell us how they approached the subject, and how the work affected them.

Heroes come from all walks of life, of course, not just from military struggles. And our war dead are buried in all corners of the country, not just in Arlington. But Arlington is where we look for the meaning behind the death. In these pictures, the meaning starts to become visible.

Dale titles this
image "The
Injured Angel."





A National Geographic photographer for 30 years, Bruce Dale has taken pictures in more than 75 countries. Until last fall, however, Dale, who lives in Arlington, Virginia, had never taken pictures inside the national cemetery there.

Dale's assignment was to capture the vibrant fall colors that transform the cemetery into a virtual painter's canvas. But at the last minute he decided to experiment and take along a Nikon D80 digital SLR retrofitted to capture infrared radiation. "I'd been shooting infrared off and on over the years," he says, "and I just had a feeling it might work out for this project."

His hunch paid off. "The infrared seemed to capture something unintended," says Dale. "It was like I was photographing these lost souls, these people who once were visible to us but aren't anymore. And you're photographing them with the light you can't see with your eyes. So it gives the pictures an otherworldly feeling."

The technique worked especially well when Dale photographed what he calls the "injured angel," a monument in one of the older sections of the cemetery. In infrared, the angel becomes something close to an apparition. Dale shot with his Nikon D80 and a 35mm PC-Nikkor lens. "Though I live right in Arlington, I never went to the cemetery much," says Dale. "But after I was done shooting, I continued to go back. You find surprising things, like five sailors who died on the same day. You see that, and you wonder what the story is behind it."

MASTER CLASS
AN ELEGIAC VIEW
MEMORABLY
CAPTURED USING
INVISIBLE "LIGHT"

BRUCE DALE

digital days...



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STATE OF THE ART



When David Burnett headed out to Arlington on Memorial Day of 2006 to shoot the annual ceremony in which the president lays a wreath at the Tomb of the Unknown Soldier, he came equipped not only with a digital SLR but also a vintage Speed Graphic. For the past three years, he has used the 4x5 camera to cover stories such as the 2004 presidential campaign, the Olympic Games in Athens, Greece, and the aftermath of Hurricane Katrina. "It allows me to be a bit more expressive as a photographer when shooting events that we have all seen before," he says.

His shot of President Bush shows just how expressive he can be. "It's the optics of the big camera that intrigue me," he says. "A normal lens for 4x5 is three times longer than it is for 35mm, so you get much shallower depth of field but without the usual telephoto perspective. One of the problems I find with digital SLRs is that they tend to make everything sharp." The 4x5 camera also allows him to play with swings and tilts to throw specific areas of the image out of focus.

"When you walk into Arlington, you're struck by the magnitude of the place, with thousands and thousands of headstones stretching off into the distance," says Burnett. "It's not a place you can walk around in while in a chatty mood. No matter what your feelings about war in general, you feel real empathy for the people who are coming home to this place."

Left and below: The Tomb of the Unknown Soldier.

MASTER CLASS SEARCHING FOR THE EXTRAORDINARY IN A CONTROLLED ENVIRONMENT

DAVID BURNETT



DAVID BURNETT '09



STATE OF THE ART

Top: Marine
Pvt. Anthony
Monroe-
Warren.
Bottom: Louis
D. Pack.

Name a kind of photography, and Brian Lanker has done it, from newspaper photojournalism and sports photography to work for the *Sports Illustrated* swimsuit issue.

He is probably still most famous for his best-selling 1989 book *I Dream a World: Portraits of Black Women Who Changed America*, which is now in its 14th printing. It was for his skill as a portraitist that Lanker was assigned to the Arlington project. Lanker's job was to depict the range and diversity of people who have a relationship with the cemetery in one way or another.

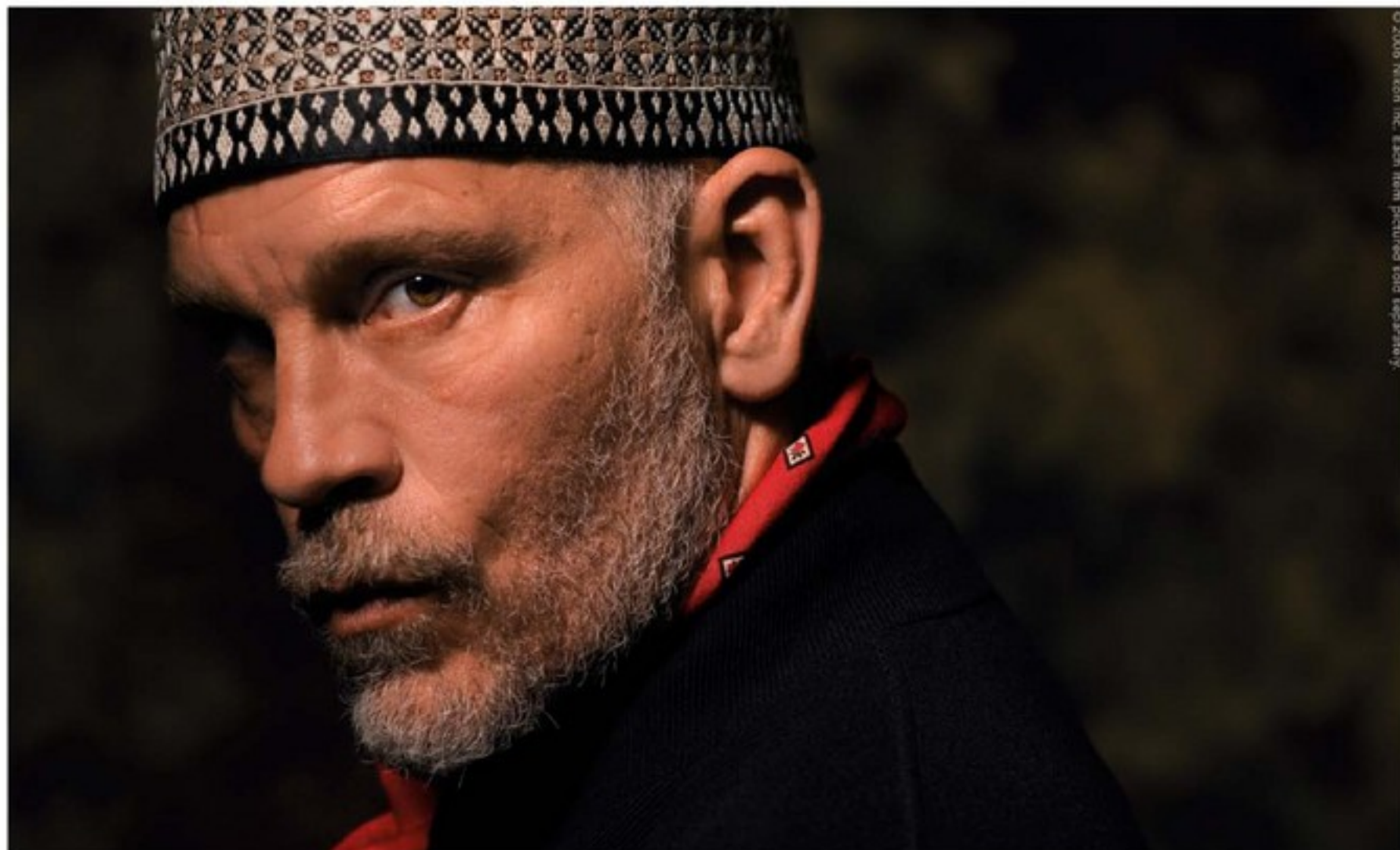
In his images, Lanker captures everyone from honor guards and cleaning ladies to the fighter pilots who patrol the skies over Washington, D.C. and the men who dig Arlington's graves. Lanker brought rented backdrops and other studio equipment, but he found a basement in one of the Arlington buildings that featured natural light streaming in from an overhead atrium. "The concrete walls had a beautiful texture, so we decided to shoot everything there," he says. For all the portraits, he shot with a Hasselblad equipped with a Leaf digital back and a 120mm lens, mixing the existing light with light from two softboxes. Each image was shot through a template (made by Lanker himself) that was placed just in front of the camera. "I was looking for a kind of period vignette, but one that also represented the symbolism of the tombstones in Arlington," he says.

Lanker says the grave digger portrait was one of the easiest he made. "What you try to do sometimes is just not get in the way of something that is already quite wonderful," he says. "Here, the simplicity of the hands and the shovel came together very quickly." On the other hand, the honor guard presented problems. "In a place where everyone wears a uniform," says Lanker, "it can be hard to frame a person's individuality. You do it through posing and composition."

MASTER CLASS
FORMALIST
PORTRAITS THAT
CAPTURE EVERY-
ONE FROM
HONOR GUARDS TO
GRAVE DIGGERS

BRIAN LANKER





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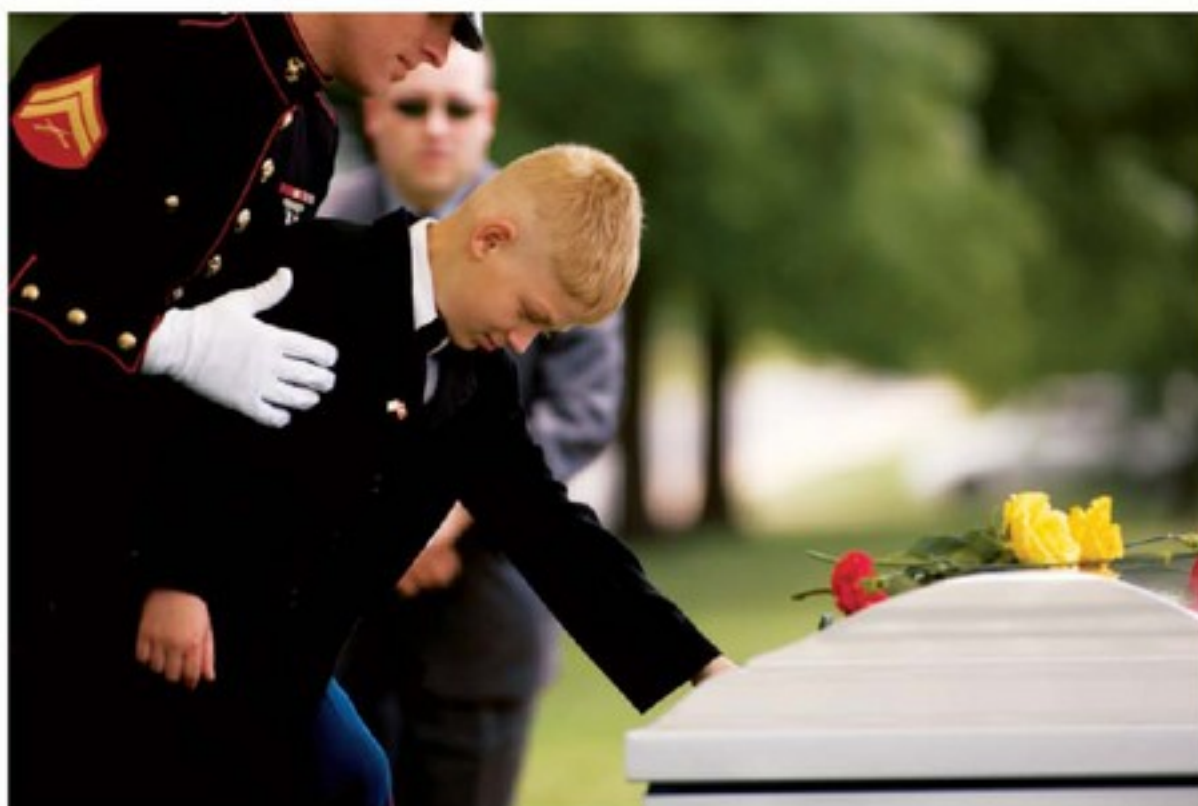
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At the heart of the image.



Top: A son's final farewell.
Below: Balog's panorama.

JAMES BALOG

MASTER CLASS
MAKING THE EMOTIONAL CONNECTION
BETWEEN A SOMBER LANDSCAPE AND
THE PEOPLE WHO FILL IT WITH GRACE

James Balog's career has encompassed a range of disciplines, from documentary work on the culture of hunters to conceptual fine-art portraiture of endangered species. His most recent book consisted of portraits of the world's biggest trees.

"That's how I got into the Arlington project," he says. "I was told how beautiful the trees were in the cemetery." Balog at first thought of shooting landscapes at the cemetery, but something happened when he got to Arlington. "You can't just look at Arlington and see trees and marble," he says. "I was struck not so much by the landscape but by the connection between the landscape and the people there. What I felt was the sense of time unfolding in this place. Time dictated the human experience. It dictated the landscape experience."

All those connections are apparent in Balog's panorama of a funeral procession, made from multiple images shot with a Nikon D2X and an 80-200mm lens. The technique forces the viewer's eye to sweep across the landscape, creating a sense of movement and a sense of the movement of time.

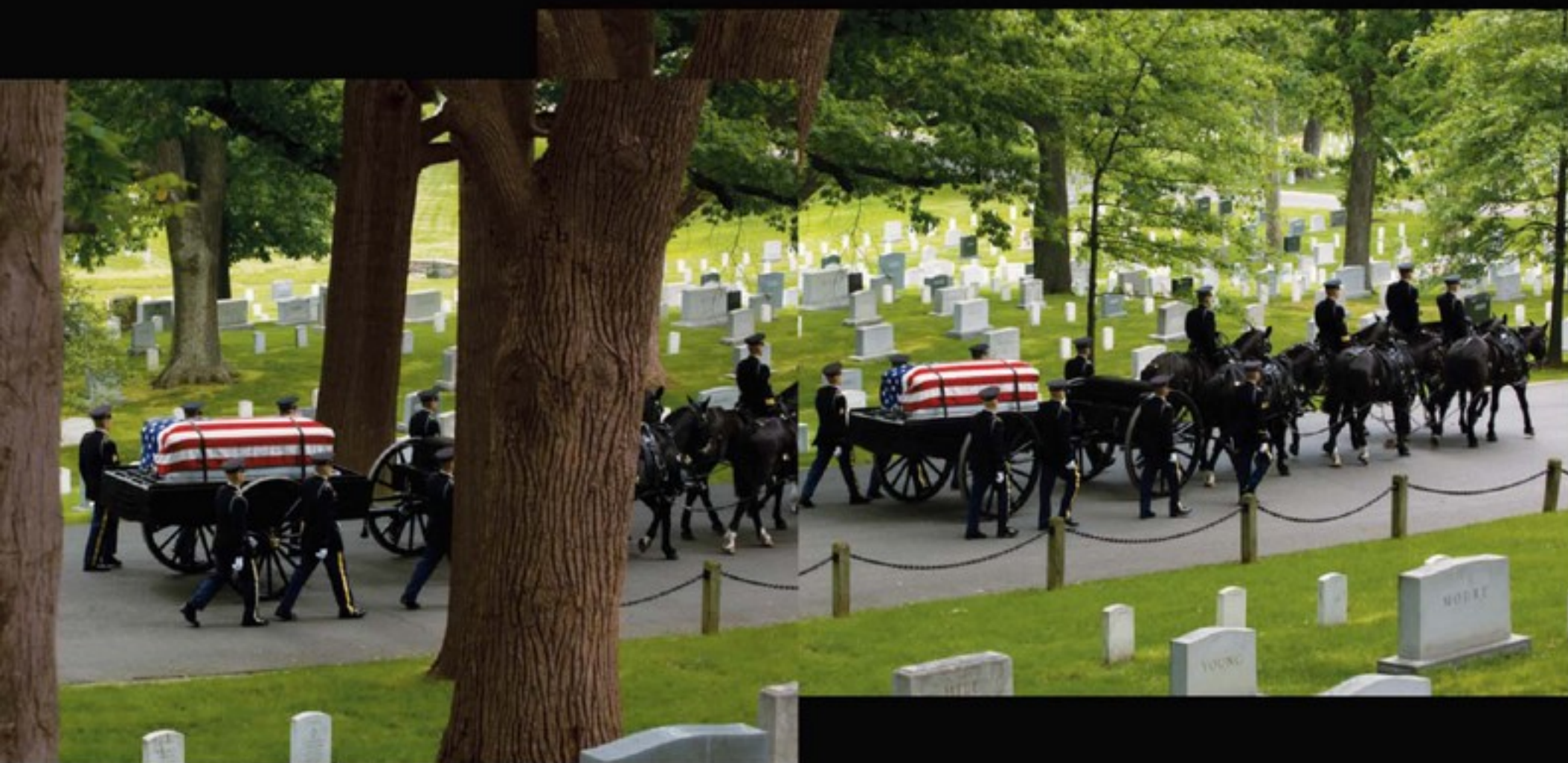
He also photographed a series of funerals of soldiers who had been killed in Iraq. "At one, the funeral of a marine captain, I saw a member of the honor guard comfort the captain's blond-haired son," recalls Balog. "There is no other way to see this than for what it is: emotionally wrenching. I still can't talk about it without choking up."



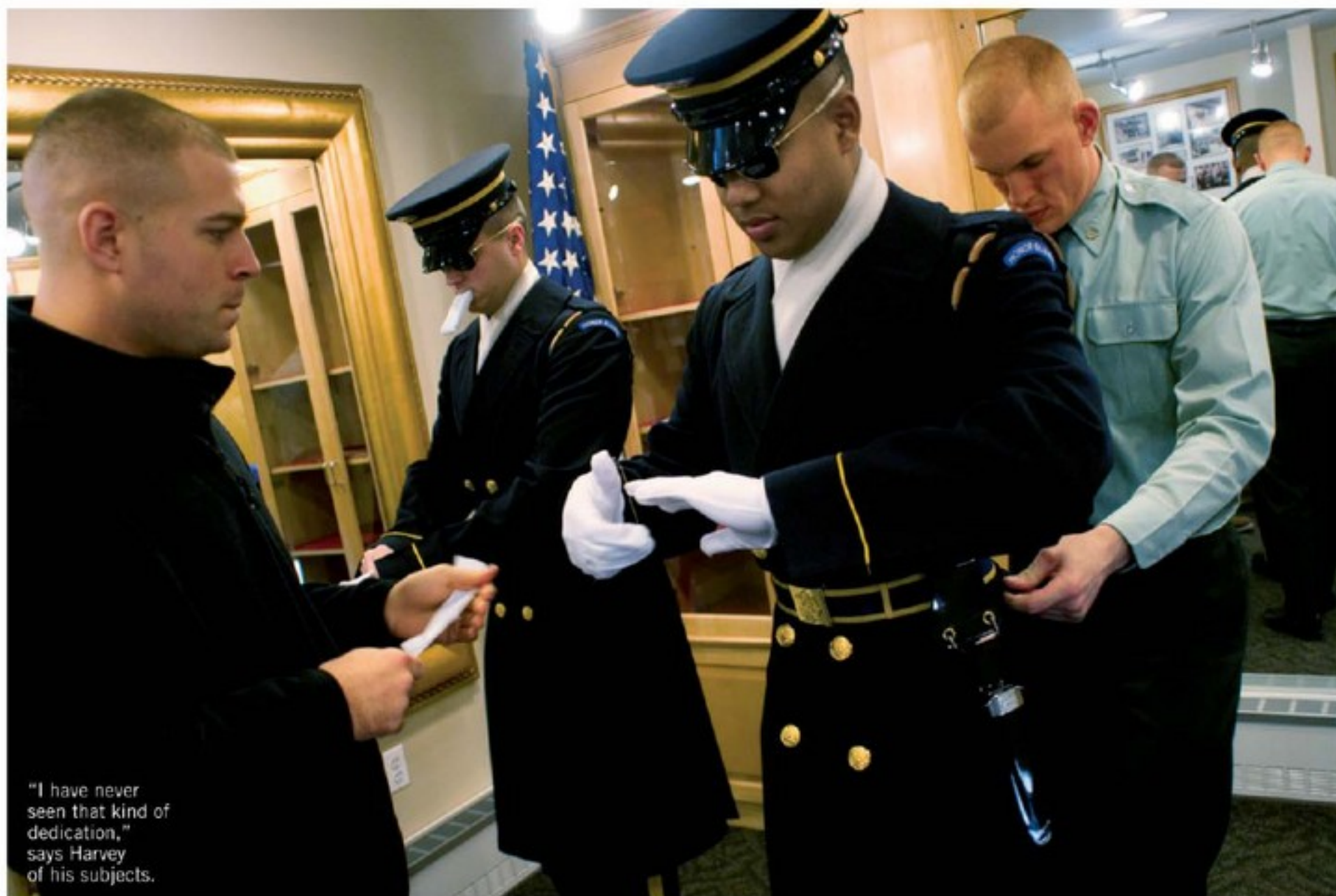


"I still can't
talk about it
without
choking up,"
says Balog of
this photo.

JAMES BALOG '88



S T A T E O F T H E A R T



"I have never seen that kind of dedication," says Harvey of his subjects.

STATE OF THE ART

A veteran *National Geographic* photographer, Harvey was assigned to document the soldiers who stand guard at Arlington, but he says he quickly narrowed the scope of his storytelling to one group in particular—the 20 or so men who stand guard at the Tomb of the Unknown Soldier. "You can't image the dedication with which they approach this job," Harvey says. "Many have served in Iraq, and for them this is the highest honor and most important job they can do: watching over their fallen comrades." Harvey himself approached his job the way he does every subject—by trying to get "inside the story," working as unobtrusively as possible and following Henri Cartier-Bresson's dictum to carry one camera and one lens so that he can focus his attention on the world around him, and not on his equipment. In this case the camera was digital—a Leica M8, with a 28mm lens, roughly equivalent to the 35mm Harvey uses on his film cameras.



MASTER CLASS GOING BEHIND THE SCENES WITH THE MEN WHO GUARD THE FALLEN

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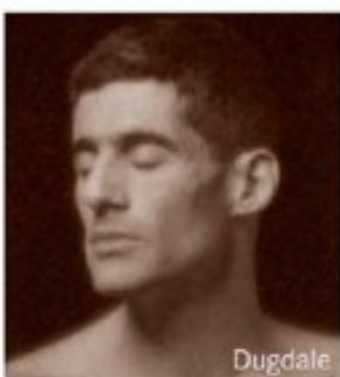
JUNE 2007

HEROES OF PHOTOGRAPHY

A TRIBUTE TO TEN PHOTOGRAPHERS WHO INSPIRE US



Borges



Dugdale



Fadek



Greene



Hondros

- PHIL BORGES • JOHN DUGDALE •
- TIMOTHY FADEK • STANLEY GREENE •
- CHRIS HONDROS • YUNGHI KIM •
- JOSEPH RODRIGUEZ • FAZAL SHEIKH •
- BRENT STIRTON • HAZEL THOMPSON •



Kim



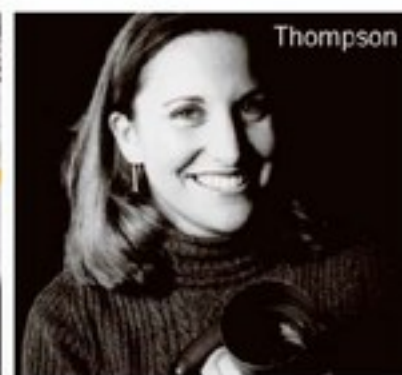
Rodriguez



Sheikh



Stirton



Thompson

Stanley Greene's
photo of a
Chechen child
awaiting a
Russian invasion.



© STANLEY GREENE/VOA AGENCY

Brent Stirton's
shot of
drought-stricken
Tehuacan
Valley, Mexico.



Yunghi Kim's
shot of a
U.S. Marine's
shadow in
Baidoa,
Somalia.



© YUNGHI KIM/BOSTON GLOBE

Honor ROLES

THROUGH THESE STORIES, WE COME TO UNDERSTAND HOW MUCH PHOTOGRAPHY ITSELF CAN OFFER

Not one of the photographers featured on the following pages wanted to be called a hero. We sympathize: The word is immodest and certainly overused these days. Nonetheless, we can't help but consider them heroic, and when you read their stories, we think you'll understand why.

There are many different kinds of heroes in photography—people committed to causes large and small, public and personal, and hoping to make a difference. In that regard, the ten people featured in this portfolio are merely examples of the deep vein of dedication to do good that has animated photography almost since its invention. Consider, for example, the 19th-century pictures of New York City tenements by Jacob Riis, used by social reformers to improve living conditions for the poor; or the photography of the Farm Security Administration that described so vividly the state of America during the Great Depression; or the vigil kept by W. Eugene Smith over the people living near polluted Minamata Bay; or the iconic images with which Sebastião Salgado showed the effect of powerful economic forces on people without power.

Many of the heroes in this issue follow in that line of work. British photojournalist Hazel Thompson took great risks to document children being held in terrible conditions in Philippine prisons. "They commit some small crime—shoplifting, for instance—and end up losing their freedom and youth," she says. Timothy Fadek has spent 13 years covering a series of murders in the Mexican border town of Juárez—murders largely overlooked by authorities because the victims were women, and prostitutes. Photojournalist Chris Hondros has made six trips to Iraq in the past four years to cover a war that grows increasingly dangerous by the day. Others, like Yunghi Kim, have spent entire careers seeking out stories that would otherwise remain untold. In doing so, they have put themselves into the kinds of situations that get journalists killed.

Some photographers are heroes simply because they show us how to overcome obstacles that would seem to be insurmountable. Fine-art photographer John Dugdale has continued to work at the highest level despite progressively losing his eyesight due to an HIV-related illness. Joseph Rodriguez, who rebuilt his life after getting into drugs and being arrested at a young age, is documenting the lives shattered by Hurricane Katrina. Phil Borges has been unshakable in his conviction that his fine-art portraiture can be a vital force for good in the world.

Are they heroes? Maybe a hero is simply a story, because it is in the stories that we find inspiration. To pay tribute to the photographers here, we have turned to people who know just how much they have risked and how much has been achieved by their efforts. Our aim, however, is not merely to honor these photographers for what they have done. The goal is to provide an insight into what photography can offer to all of us.

Photography has never been an end in itself; we are all dedicated to taking good pictures. But sometimes that's not enough. As artists, journalists, and even hobbyists, we also look for a meaning in life beyond the image. The heroes on the following pages show us how to find it.



One of Fazal Sheikh's photos of dispossessed widows in India.

© BRENT STRETCH/GETTY IMAGES

© FAZAL SHEIKH



Chris Hondros

P O R T F O L I O

Chris HONDROS

ASSESSING THE DANGEROUS LIFE OF A PHOTOGRAPHER IN IRAQ

1. Iraq through the window of a Humvee.
2. Muslims pray in Pakistan.
3. A girl screams after her parents were killed by U.S. soldiers in Iraq.
4. Anti-Taliban soldiers drag the body of an al Qaeda fighter in Afghanistan.
5. A U.S. Marine in Iraq.

The International Federation of Journalists reported in December that 2006 was the deadliest year on record for journalists and media workers, and the most dangerous story for them was Iraq. According to the federation, 68 media workers were killed there last year. Photographers are often vulnerable because their jobs require them to get as close as possible to events. Here, **Regis Le Sommier**, the New York bureau chief of Paris Match, pays tribute to one of those photographers, Chris Hondros of Getty Images. While Hondros, 37, has photographed in places like Kosovo, Sierra Leone, Afghanistan, and the West Bank, Iraq has proven to be a story of unique importance—and risk.

I went twice to Iraq with Chris Hondros in 2006. In March, at the time of our first trip together, Chris had already visited the country six times, starting with the initial phase of the invasion in 2003, when his car was destroyed by the bullets of Saddam loyalists. Chris usually stays in the country from three to six weeks. He says that the job gets harder, the situation on the ground worse, from each trip to the next, and our two forays into Iraq were no exception. In March, Getty Images sent a driver to pick us up from the Baghdad airport and bring us to the Hamra hotel downtown, where the agency is hunkered down along with other media outfits. When we returned in November, two cars were waiting for us—one to transport Chris and me, the second, following closely, to stand guard in case of a kidnapping attempt. We also had to place a black screen on our window so we couldn't be seen inside. That increased level of protection was everywhere. The military vehicles on the outskirts of the airport had been transformed over eight months: New layers of armor turned the Humvees and stryckers into battleships. After five minutes in Baghdad, you knew the situation had deteriorated.

When in Iraq, Chris goes on embeds, which means he travels with U.S. troops in places where anything can happen at any time. In between patrols, he spends half his time sleeping. Like him, I learned how to switch off my body whenever possible to recuperate. Iraq sucks your energy while playing with your nerves. Chris also spends a lot of time filing pictures, or engaging in endless conversations about world politics, or listening to Bach's Goldberg variations. He is a talker who loves music. He doesn't particularly like hanging with the military but has always considered being embedded as a unique opportunity—these days the only possible way for a Western photographer—to cover a war that remains the biggest story of our generation. With few exceptions, the routine civilian horrors belong to native Iraqi photographers who, in spite of the risks they take to illustrate our daily papers, are nowhere to be seen at Visa pour l'Image and other photo shows.

Contrary to a common view, the military does not try to prevent embeds from seeing things or speaking to people. You live with the

troops, eat with them, go to the gym with them, pray with them, and patrol day and night in streets where their job is often to wait for the bullet to come or the IED to strike. Things can be rough on a psychological level. During our last embed, we had to sleep every night in what had been the room of an American colonel killed a week before our visit. Trust is hard to find anywhere. Everyone is always watching their back, and one look can tell all. Chris is there to capture it. The cultural gap is sometimes so great it can be funny, like a little girl kissing a soldier when the writing on the wall behind them says "Down with the U.S.," or a rookie soldier feeling nervous because he thinks he saw a poster of Zarqawi on a wall, whereas it was that of Muqtada al-Sadr. The rookie will soon learn. These kinds of mistakes can get you killed.

There are times you really wonder why you are there, times when you're not sure what is new that you are bringing to the story, or if it was worth taking such a risk. Those questions crossed Chris's mind many times. Chris's best picture from Iraq is a perfect illustration of this. In December 2004, things were getting edgy in Mosul. Reporters were lining up in the Baghdad Green Zone to get on a helicopter that would bring them to the freshest war zone. Chris was with one of them, but as he arrived in Mosul, he learned he was going to be sent to Tal Afar instead. He got mad and complained to the Public Affairs Officer. At this time, Tal Afar was barely known. His embed proved rather boring. Routine patrols with soldiers pointing their guns at buildings, people looking scared, an occasional gun battle, but not much action. Until one day, when a civilian car approached a U.S. checkpoint at sunset. The car wouldn't stop. The soldiers opened fire. Out of the car came a group of children, including a little girl covered in the blood of her parents, who had just been shot. I saw the picture later in the *New York Times*. I was attending President Bush's inauguration speech in D.C. in January 2005. It spoke to me immediately because, like my daughter, the girl had a way of placing her hands in front of her as if asking for something. In this case it was, "Why are my parents dead?" At the time, the presidential election had cast Iraq aside in the news. The Republicans were savoring their victory. Chris's picture was like a premonition of what was to come.

The French writer André Malraux defined a civil war as the worst kind of war "because you know who you kill." It's true of Iraq, except the U.S. troops don't know who kills whom and often don't even know who kills them. As a photographer, Chris Hondros tries to show this growing confusion through his eyes and lenses. The strength of his pictures is that they can bring through a smile, an awkward look, or a mere shadow, a telling dimension from the world of Iraq as a metaphor of hell.

Regis Le Sommier is the New York City bureau chief of Paris Match.

“

Iraq will suck your energy while playing with your nerves.

”

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Fazal Sheikh

PORTFOLIO

Fazal SHEIKH

UNCOVERING THE FACES OF THE WORLD'S FORGOTTEN

For more than a decade, Fazal Sheikh has been meticulously documenting marginalized communities: refugees in Africa, immigrants crossing the Mexican border, women resigned to second-class status in India. Sheikh, 41, the New York-born child of a Kenyan father and white American mother, considers himself an "artist-activist"; he uses portraiture to personalize large social issues. Among Sheikh's admirers is **Dave Anderson**, whose first monograph, *Rough Beauty* (Dewi Lewis Publishing, 2006), explores the down-and-out town of Vidor, Texas. As Anderson points out here, Sheikh has consciously removed himself from the strictures of "straight" photojournalism to create images of obvious sympathy and respect. Rather than focusing on his subjects' victimhood, he makes photographs that are, in essence, collaborations.

To this day, only one photograph has ever literally taken my breath away. I first saw "Jamaa Abdullai and her brother Adan" (opposite, bottom right) at *Cruel and Tender*, the Tate Modern's first major photography exhibition, in 2003. It was an unforgettable moment.

The image was from a series called *A Camel for the Son*, about Somali refugees living in Kenyan border camps, and it came from an American photographer with whom I was not familiar: Fazal Sheikh. Alongside works by legendary artists like Walker Evans, William Eggleston, and August Sander, Sheikh's transcendent photographs more than held their own. His minimalist black-and-white portraits and landscapes, so devoid of pretense but bursting with humanity, seemed to leap off the wall and into my psyche. In an art world that seems to favor icy distance, irony, and garish print sizes, Sheikh's work is not only heart-stoppingly beautiful but also a resonant antidote to the prevailing winds.

One senses in Sheikh an almost religious tone, a kind of reverence for his subjects. For an artist who does not follow a particular faith, this spiritual quality is striking. "I was never drawn to one faith," Sheikh says, yet when he describes his work, there is a quasi-religious tone. "I'm most drawn to images that evoke a degree of quiet, calm, or solace," he says. It seems no accident that Sheikh is a former student of the revered Emmet Gowin, who was his teacher at Princeton University. Gowin, long a practicing Quaker (also my own faith), calls his former student "a spiritual ally." There is an intriguing similarity of personal manner and worldview between the two: Both project a modest inwardness and virtue that seems almost monklike. Gowin speaks of "thinking compassionately and living compassion-

ately," which "sensitizes you to deal with other people." It is clear he believes Sheikh walks this path.

Sheikh focuses on specific injustices that are rarely in the public eye. The radiated warmth in his photographs, the sense of import communicated about the lives of his subjects, and his dedication to bringing attention to those who are deeply marginalized has been an inspiration to me. While his subjects could easily be called victims, Sheikh chooses to photograph them in a manner that accentuates the dignity of their lives, leading the viewer to see that these are people, as he puts it, "not unlike you and me." He carefully avoids the easy visual vocabulary of victimization: no protruding bellies, no flies on tear-streaked cheeks, no bloody garments or casually placed weapons of war. Instead, he plainly illustrates one honest moment after another with subjects whose lack of pretense and openness demands the respect of the viewer.

Much of Sheikh's early work was concerned with refugees in West Africa and Northern Pakistan (regions from which his grandfather hailed), while his last several projects have focused on the plight of Indian women: ostracized widows and orphaned girls. I admire the fact that Sheikh begins with a modest goal of simply promoting awareness. "You don't expect to change the world," he says. "You try to change views subtly." His numerous books, from *A Sense of Common Ground* (1996) through *Moksha* (2005) and the upcoming *Ladli* (2007), all frame the issues not only with radiant imagery but also by gently weaving in oral histories and his own elegiac narratives. Many of these projects can be viewed in their entirety at fazalshikh.org, and his International Human Rights Series project subsidizes and distributes his work to human-rights organizations.

It comes as little surprise, then, that a MacArthur Genius Grant was recently added to Sheikh's long list of accolades. But a hero? He recoils from the idea. "To think there's something heroic in spending a month or two someplace where people have to live their entire lives is absurd," he insists. Typical modesty. But there is something heroic in Sheikh, not only in the quality of his art but in the quality of a life ambitiously dedicated to the betterment of his fellow man. The word "moksha" is defined as "the loss of one's individual identity and absorption into the universal spirit or the absolute." Apt words indeed.

Photographer and author Dave Anderson lives in Little Rock, Arkansas.

From *Moksha*:

1. Lakshmi
2. Vrindavan, India.
3. Charu Bala Devnath.
4. Shanti Karuna.
5. Kamala.
6. Asha Rajak.
7. Vrindavan, India.

From *A Camel for the Son*:

8. Jamaa Abdullai and her brother Adan, Somali refugee camp, Mandera Kenya, 1993.

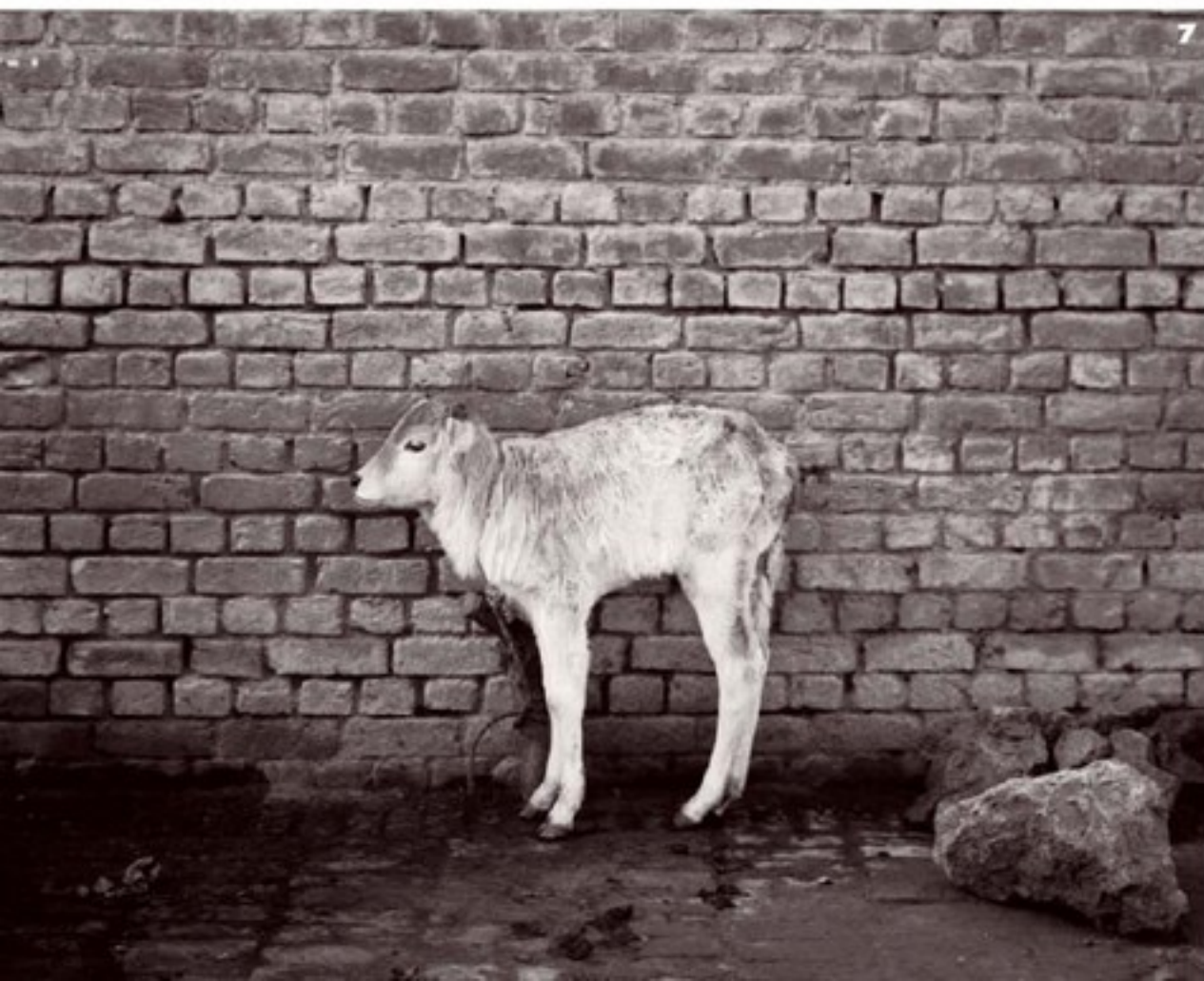
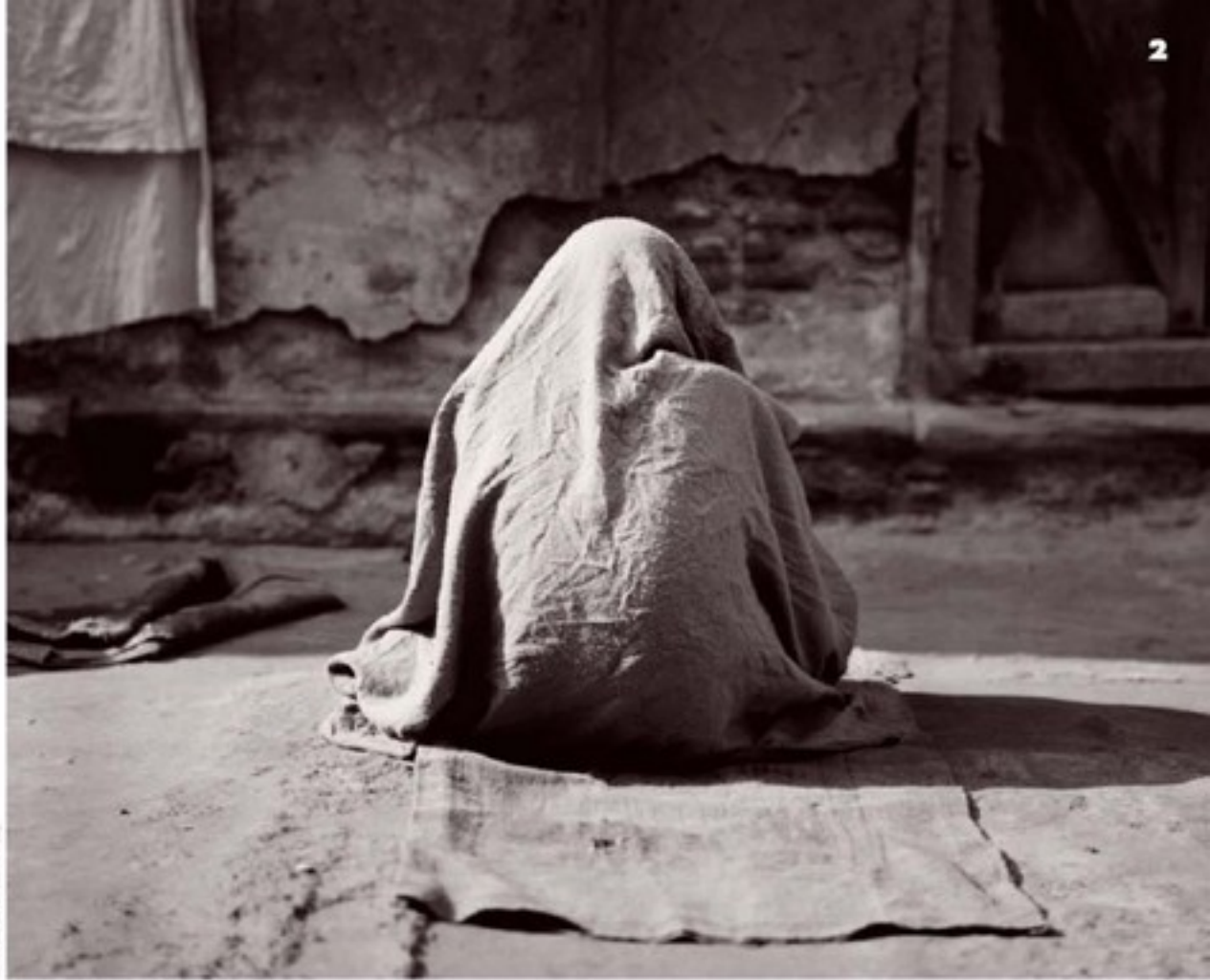
“

His subjects could be called victims; he finds their dignity.

”



© FAZAL SHEKH '85





Hazel Thompson

PETER MILLS

PORTFOLIO

Hazel THOMPSON

EXPOSING THE HORRORS OF KIDS JAILED FOR PETTY CRIMES

Top and bottom: Child prisoners in crowded jails in Metro Manila, the Philippines.

At age 28, Hazel Thompson burst on the international photojournalism scene last September, when her pictures of children in overcrowded jail cells in the Philippines were shown at the Visa Pour l'Image festival in Perpignan, France. While Thompson has worked for newspapers and shot for The Sunday Times Magazine and The Observer Magazine, she has devoted herself to working closely with non-governmental organizations such as the Romanian Angel Appeal and Jubilee Action, a London-based human-rights advocacy group. It was the founder of Jubilee Action, **Danny Smith**, who called in Thompson to work on the Kids in Prison photo series. Even though she is young, Thompson is, as Smith writes here, a model of the concerned photojournalist, one who takes on dangerous work with the clear intent of making a difference in the world.

Hazel doesn't walk, she runs. Her energy matches her enthusiasm as she chases ideas. Her zest for life ignites brainstorming meetings, yet she has a canny knack for tempering wild ideas with logic and can handle complex situations deftly.

At times, I have wondered if her exuberant personality would be best realized within the theater rather than in a solitary profession such as photography. But she has measured strengths and weaknesses within herself that, I believe, are the keys to progress as a photographer.

Hazel's work in the Philippines began when she heard about the situation there from Father Shay Cullen, a pioneering children's rights advocate. He told us about kids being imprisoned for petty crimes and held in truly shocking conditions: in cramped, overcrowded cells; detained with adults for indefinite periods of time; without legal assistance.

It seemed an extraordinary contradiction that in this age of unparalleled technological breakthroughs and public awareness of social issues, children could be imprisoned, caught in an international blind spot. But it is true, not only in the Philippines but in other countries as well. Even the world's leading experts on such matters don't know the exact numbers of children being held in prisons around the world.

Together with Father Shay's Preda Foundation, we decided to launch a

campaign to raise awareness and seek changes in the law. Father Shay told us he could take us into Filipino jails, and I knew that the best way to send a message to the world would be to get the story into the media.

I also knew how difficult it could get: dangerous for whomever we sent to investigate, dangerous for Father Shay and his organization if the story was exploited by the media. It was essential that this great opportunity be maximized and its potential used to the greatest impact.

I had already worked closely with Hazel on a similar campaign when we went inside Bombay's brothels. Because we had reached this point of trust, I didn't hesitate to pick up the phone and dial her number. She couldn't fathom compromising ideals just to get a story. Her ability to stay in character gives her work creative power and authenticity, and ultimately it is this attribute that enhances her character. After all, any of us could find ourselves in unprecedented circumstances and press a button on a camera, but Hazel sees herself as a witness. She carries on the tradition of that old school of players who recognize that their role is to reflect and illuminate the world they see around them.

She guards her moral code, faith, and creative focus with a zeal I have grown to admire. It isn't just that she wants to reveal the truth she has witnessed; she wants that moment of revelation to make a difference. The story becomes important in the context of her worldview.

Our campaign captured significant coverage when ITV News and CNN picked up the issue, and we organized hearings in the United States Congress. The campaign to help "kids behind bars" isn't over, but we have already seen important progress, with a new juvenile justice bill introduced in the Philippines. As a result, 70 percent of criminal cases against children will be dismissed completely. Children will no longer be jailed, and kids under 15 years will be sent to youth homes.

This new law doesn't mean things have changed instantly, but it is a signal that someone somewhere has noticed the campaign. Someone somewhere has seen a photo of kids in prison taken by Hazel Thompson.

Human-rights advocate Danny Smith lives in London.

“

She guards her moral and creative focus with admirable zeal.

”





Stanley Greene

P O R T F O L I O

Stanley GREENE

RISKING EVERYTHING TO COVER THE DISASTER OF CHECHNYA

1. A rebel killed by Russians in Grozny is trucked off.
2. Inside a rebel stronghold, a child awaits the Russians.
3. Markha at home, Grozny.
4. Outline of a body in snow after a rocket attack.
5. A firefight breaks out on residential streets.
6. Asya, a fighting nurse.

Over the course of his 35-year career, Stanley Greene has transformed himself from a rebellious young man into a compassionate photojournalist. Born in Harlem, New York City, in 1949, Greene was a member of the Black Panthers and active in the antiwar movement of the 1960s. He first took up photography as a means of cataloging material for use in paintings, but in 1971 he befriended the photographer W. Eugene Smith, who offered Greene space in his studio and encouraged him to study photography more formally, first at New York's School of Visual Arts and then at the San Francisco Art Institute.

Greene photographed rock bands, did a newspaper stint at *Newsday*, then became a fashion photographer in Paris. He reached a turning point in 1989 when he witnessed the fall of the Berlin Wall. His image of a *tutu*-clad girl on the wall with a champagne bottle was flashed around the world as a symbol of the event. Greene called the photo "a fashion image," but it helped lead him into a photojournalism career.

Although he has photographed such varied troubled spots as Iraq, Somalia, Croatia, Lebanon, and the post-Katrina U.S. Gulf Coast, Greene is best known for his work in Chechnya, where he has spent more than a decade documenting the conflict between rebels and the Russian armed forces. This work is collected in the 2004 book *Open Wound* (Trolley Press, \$60). Greene's relentless depictions of the rebels' plight and his willingness to take sides with them against the Russian government have led him to operate in a clandestine fashion with the help of an underground community. A lauded photographer whose work is distributed by the *Vu* agency in Paris, Greene has been a friend and inspiration to longtime *Newsweek* photographer **Lester Sloan**, who pays tribute here to one of his photographic heroes.

There's a time before sunrise, when yesterday is about to relinquish its grip on tomorrow, when things seem most clear. Such was the time when Hamlet's father's ghost rushed about to find someone with whom to share his secrets. There are artists who populate this gray world, whose work penetrates the primordial stillness, unwrapping truths with a clear message about our tomorrows. They work in many mediums, speak in different tongues, but among each other need no translation. We listen, because their efforts strike us silent with fear. Call them what we will, conduits, spirit dancers, monks; they hold us hostage to our follies and half-truths. Such an artist is Stanley Greene.

Greene wasn't always a self-proclaimed monk. He came reluctantly to his calling. In defiance of his parents, he wasted a good part of his youth pursuing all the hollow promises that drugs and the street life offered. "I was that kid my parents told me to stay away from," he says.

He comes from a middle-class background in New York City, having grown up in a household where the spoken word, in both the theater and literature, was as much a part of what nurtured him as the food on his table. Both his parents were actors. His father—a union organizer and one of the first blacks to serve as an officer in the Screen Actors Guild—taught him that one neither sacrificed nor abandoned one's principles when challenged. That admonition has served as an anchor.

It wasn't until the 1970s, when he assisted W. Eugene Smith, the man he claims discovered him, that Greene found himself on solid ground. After entering the San Francisco Art Institute—where he earned a BFA and an MFA and, as he calls it, "turned it all around"—he embraced his calling. But it was not to be an easy ride. Many of his instructors encouraged him to use his talents to explore the black world they perceived as "his place." But Greene's universe extended beyond the boundaries of anyone's ghetto. At the other end were those black photographers who talked as if a "black vision" somehow excluded its European origins. Stanley simply asked to be accepted as an individual, free from categories. For him, photography is about many things: memory, history, psychology, rhythm, music, and dance. It is neither bound by color nor limited by geography. Greene feels he is a part of all those who came before him and a precursor of those to follow.

Greene spent little time photographing deli openings and ribbon-cutting ceremonies, where one editor predicted he would end up. After a brief flirtation with fashion photography, he moved on to more serious projects. The boy that his parents warned him against has grown into the man that his father hoped he would become. For Greene, it's all about the work and living up to the responsibility that comes with his talent. His name is associated with many of the events and iconic moments of the last decades: the fall of the Berlin Wall, Croatia, Chechnya, Katrina. With a garland of honors around his neck, he has little time for celebration. "You have to be a monk to do this work," he says. But he would be the first to tell you that he's no saint.

Photographer and writer Lester Sloan lives in Los Angeles.

“

With a garland of honors, he has little time for celebration.

”





Brent Stirton

DAVID TURNER/GETTY IMAGES

PORTFOLIO

Brent STIRTON

SEEING HUMAN STRUGGLES WITH A COMPASSIONATE EYE

1. Water hole, Tanzania.
2. A girl fetches water, Tanzania.
3. A new NGO-sponsored well in Tanzania.
4. A young refugee child suffering from cholera, Buchanan, Liberia.
5. A young girl near the fence of a newly dug well in Tanzania.
6. A child on a bamboo bridge over flood water in Dhaka, Bangladesh.

Few photographers, like Brent Stirton, have been called an “invaluable asset” by men as well respected as **Richard Holbrooke**. Holbrooke designed the Dayton peace accords, has been nominated seven times for the Nobel Peace Prize, and has served as U.S. ambassador to the United Nations and Germany and as assistant secretary of state for European and Canadian affairs plus East Asian and Pacific affairs. He knows Stirton, a native South African, through the photographer’s ongoing work with the Global Business Coalition on HIV/AIDS, Tuberculosis and Malaria, of which Holbrooke is president. Having seen Stirton find the decisive moments in some of the world’s worst situations, Holbrooke says he is especially impressed by the Getty photographer’s ability to capture empowering images by putting his subjects at ease. Stirton’s admirers in high places also include Angelina Jolie and Brad Pitt, who chose him to shoot the first pictures of their superstar baby, Shiloh. The photos reportedly garnered around \$10 million worldwide, which Jolie and Pitt have said they will donate to charity.

If Brent Stirton is a hero, the word must be synonymous with “enigma.” Under no circumstance could Brent be called a small man, yet he manages to be invisible. He blends into the scenery or, perhaps, becomes a part of it in a way that he clearly captures in his images. There is nothing voyeuristic about Brent’s work. In contrast, something very unusual happens when you look at Brent’s photos. You don’t feel as if you are examining his subjects but, rather, that they are examining you. “I see you,” his subjects seem to say, “and I know you can change the world, so you had better get to work.”

Brent’s tendency to step inside his subjects and empower them must be a particularly daunting task, for he stands more than six feet tall. But when he puts that gigantic lens in front of his face, Brent disappears and all we can see is his subject. It doesn’t matter where he is—navigating an Iraq battlefield, visiting AIDS orphans in South Africa, or watching a

Sri Lankan monk pray for children killed when the 2004 tsunami derailed their train. There is no situation in which Brent is uncomfortable, though I have serious doubts about whether he owns a proper suit and tie.

Brent is terribly modest and, perhaps, a bit shy when he meets people who have encountered and currently endure dire situations: extreme poverty, death, disease, debilitation. Yet he quickly makes them feel so comfortable and at ease that they are soon telling him their life stories and holding up their babies for him to photograph. This is a rare skill and one that makes Brent an invaluable asset to my organization, the Global Business Coalition on HIV/AIDS, Tuberculosis and Malaria (GBC). Brent donates three weeks a year to GBC, and we take full advantage of his time—often leaving him with only a couple of hours to sleep each night.

This past World AIDS Day, Brent joined a GBC member company field trip to Kenya. It was amazing to watch him work. Totally oblivious to the fact that he was knee-deep in mud, Brent was unstoppable in Nairobi’s Kiambiyu slum. He photographed a ten-year-old AIDS orphan at the moment she broke into tears, captured young film fans taking in an afternoon movie, and showed the hope that microfinance loans can give women affected by and infected with HIV.

Given strict instructions to visit an inordinate number of organizations, member companies, and partner organizations, Brent has been to South Africa, China, Ukraine, India, and Kenya wearing a GBC hat. His images decorate our offices, inspiring a dedicated staff that often works long hours and remains deeply committed to people they may never meet or even speak to. Most importantly, though, we use Brent’s images on our Website and in our communications vehicles to show why the private sector must get involved in HIV/AIDS, tuberculosis, and malaria. No one can argue with a Brent Stirton photograph.

Richard Holbrooke, a Washington Post columnist, lives in New York City.

“

There seems no situation in which Brent is uncomfortable.

”



BRENT STRETCH/GETTY IMAGES (3)





Phil Borges

PORTFOLIO

Phil BORGES

HONORING THE WORLD'S MOST COURAGEOUS WOMEN

1. Yelda, 12, Kabul, Afghanistan.
2. Asgeli, 52, Awash Fontale, Ethiopia.
3. Humaria, 11, Kabul, Afghanistan.
- 4, 5. Abay, 28, Awash Fontale, Ethiopia.
6. Augustina, 13, Dekoto Junction, Ghana.
7. Transito, 91, Cayambe, Ecuador.
8. Genesis, 4, Suipira, Ecuador.

Many photographers have documented the difficulties faced by Earth's indigenous peoples, from poverty to prejudice, sexism to outright violence. Few have made as big a difference with their pictures as Phil Borges. Widely exhibited and published, Borges's work has depended on close partnerships with non-governmental organizations (NGOs), which provide the means to get the photographer to places that concern him. (See page 67.) Yet the seed of Borges's latest project was planted on a self-supported project to photograph shamanism around the world. ("There's no NGO that's out to protect shamans," he jokes.) Here, American Photo's **Russell Hart** recounts Borges's journey.

Phil Borges was on his way to meet an Ecuadoran shaman in 1999 when he was introduced to Transito, a wizened nonegenarian living with her dog in an Andean village (opposite, bottom middle). This unlikely lady, it turned out, had almost single-handedly reformed the region's exploitative, deeply entrenched plantation system. "When Transito was a little girl, most of the indigenous people were indentured servants on the haciendas," Borges explains. "The owner of the hacienda where she worked was sexually abusing her, and when she was 17 she started to speak out about it." She was jailed repeatedly for her defiance, and each time forcibly returned to the hacienda. But that experience turned Transito into an ardent advocate for her fellow workers, and she went on to lead protests against their mistreatment. One such action was a work stoppage. "The hacienda's workers went on strike, and all of a sudden nobody had any food," says Borges. "It let everybody know how important these people were to Ecuador's economy."

Borges took Transito's portrait, and he realized that the image would be the first in the next project he envisioned: a study of the global empowerment of women. "You can't help but notice the egregious gender inequality in the developing world," says Borges. "It occurs in every arena: education, division of household labor, political representation, access to credit and health care. And I thought, I'd like to do a series of portraits of women who've challenged that sexist status quo, and in the process improved the life of their communities."

That project was put on hold by both the events of September 11, 2001 and the work required to realize another of Borges' dreams, the

creation of an organization he named Bridges to Understanding. Bridges pairs schoolchildren in developing nations (India, Kenya, Peru, and Nepal among them) with their peers in America, dispatching volunteers to give them the skills and tools (cameras included) needed to "tell stories" about their own cultures, as well as the computers and Internet connections to share them with one another. "I wanted to create a sort of laboratory for cross-cultural understanding," says Borges. Bridges is now housed by Getty Images and supported with donations in kind from Canon, Adobe, and Microsoft, among other sponsors. It has a fully-developed curriculum based on the United Nations' millennium development goals. (Visit bridgesweb.org.)

Despite its great success, the program took its toll on Borges as a photographer. "I just poured all my energy into it," he says. "All I was doing was being an administrator and a fundraiser. I didn't shoot for four years. I knew I had to start a photo project or else I'd go crazy." The catalyst for that change was provided by a serendipitous call from CARE, the relief agency that gave the world the "care package," to ask Borges if he would work with them. "I learned that CARE had really become a development agency, and that the cornerstone of its work is the empowerment of women," he says. The agency's new mission meshed perfectly with the unrealized project that Transito had inspired years before. Borges went on to photograph, on location in Afghanistan, Bangladesh, Ghana, Guatemala, and other parts of the developing world, many of the indigenous women involved in the community improvement programs CARE had established. "The way CARE works is ingenious," he says. "They don't bring in outsiders to do this work. They hire locals."

One of those locals was Abay, a young woman from Ethiopia's Muslim Afar tribe. The Afar "circumcise" virtually all their girls by the time they are 12, a practice they believe to be ordained by Islam. Abay (opposite, center) would have none of that, and fled her village at the age of 10 to live with a supportive godfather in the capital city of Addis Ababa. "It was a completely heroic thing to do," says Borges. "No one had ever refused." Yet that was just the beginning of Abay's heroism. Eight years later she returned to her tribal community as an outreach worker for CARE, helping to establish health posts and

(continued on page 90)

“

I try to put something negative in an inspirational wrapper.

”



© 2006 PHIL BORGES III



© LARRY TAMM/GETTY IMAGES

Yunghi Kim

PORTFOLIO

Yunghi KIM

A TALE OF COURAGE, SURVIVAL, AND PERSONAL DEDICATION

*Yunghi Kim could be called a hero of photography on several counts. She has covered many of the great political and social stories of the past decade and a half—the famine in Somalia in 1992; the Rwandan genocide in 1994; the Kosovar refugee crisis in 2000; the wars in Afghanistan and Iraq. She was nominated for this portfolio not because of the major conflicts on her résumé, however, but for the way she turns stories into missions. Her epic project on Korean “comfort women” of World War II, made during the 1990s, remains a touchstone in modern personal photojournalism; a more recent series, on the plight of widows in the male-dominated society of Afghanistan, reflects her capacity to immerse herself in a culture and a cause. For Kim, who shoots for Contact Press Images, every story is a chance to become intimately involved with her subjects. Here, Washington Post staff writer **Wil Haygood** pays tribute to Kim by recalling the story that established her as a photojournalist of singular dedication.*

It was a gentleman who worked for a relief agency in Nairobi who recommended Bardera, a small village near the banks of the Juba River in Somalia. He was wearing a fine suit and had a soft voice. The photographer Yunghi Kim and I, both working for the *Boston Globe* then, had flown first to Kenya, using Nairobi for a stopover before making our way into Somalia. It was mid-October 1992, and Somalia was torn by more than just war: war and starvation, certainly the twin calamities of a fallen and haunted land. We wanted to get to the war zone and back as safely as possible. We were told the rebels had attacked Bardera some months back and were now busy attacking other regions of the country. “So they will not come back to Bardera. You will be safe there,” the aid worker said.

A Canadian transport plane would be delivering food to the area the following day. Did we wish to catch a lift?

Yunghi and I quickly nodded. We’d get dropped off and catch a flight out three days later on another supply plane.

The next day we found ourselves bouncing around in a transport plane, crossing from Kenya into Somalia and soon enough on the ground, helping the pilot unload bags of food, watching in swirling dust as gaunt Somalis scrambled for the seeds that were blowing away in the wind.

I lost sight of Yunghi in the immediate cacophony of the landing. Only later did I see one of her earliest images: a man enshrouded in dust, all alone but just yards from the landed plane. He looked as if he had descended from the clouds. Yunghi had hit the ground clicking.

We found ourselves in a small village of many women and children. Bob Allen, an Australian aide worker, was doing his best to help keep people alive. But the dying and dead were everywhere.

At dinner on the porch of a small adobe-like house, Yunghi and I picked slowly at our chicken and rice. Tasty, but it was so difficult to eat. We wanted to give our food away. “You must eat,” Allen said, “or you won’t have strength to do what you came here to do.”

It was around 3 A.M. when the first bullets slammed into the house. Bob Allen and I scrambled around in the darkness; I kept yelling Yunghi’s name. She was in another room. Allen thought the soldiers guarding the compound were just shooting into the air, playing. But now the bullets were ricocheting off the walls. Peeking outside a window, we saw rebel soldiers running and firing toward the compound. Chilling on a movie screen; insane up close and real. Yunghi, crouched, held her camera tightly. Allen radioed Nairobi, reporting the attack. Only cryptic words came back. He was told to stay off the airwaves for now.

Within hours, their numbers dwindling from deadly rifle shots, the forces guarding us numbered less than two dozen. And soon, they vanished in the predawn darkness like ghosts through smoke. We were all alone, rebel gunshots echoing outside the walls. I watched Yunghi wrap boxes of film around her waist, hiding it. But we were doomed. Any fool could see. We wouldn’t get back to Nairobi, much less Boston.

When the rebels kicked in the door to the house, we all sat silently in a back room. Maybe they would leave. But their footsteps and voices grew louder, and Allen went out into the hallway. We heard the raising of voices. Then Yunghi and I were summoned. The rebels peppered us with questions. We tried to explain our work, our desire to cover the famine so people in the international community would know.

The rebels looked exhausted from the battle. Some grinned at us; others whispered. The cagey aid worker, Allen, made an offer. He told the rebels that Yunghi and I had medical training, and that we all could accompany the rebels to their hideout to help bandage their wounded. It sounded like a bluff, but it worked, and soon there we were, in some hilly hideaway of thrown-together huts and bleeding soldiers. Some were already dead, wrapped in long burlap sacks. And right in the middle of this, of hearing the groans of dying soldiers, of looking toward the weeds and hills in the distance and wondering if there was an escape route, I heard a camera shutter. It was the *click-click-click* of Yunghi Kim’s camera. We were doomed and she was (continued on page 88)

1. Mysam is the only male child of an Afghan widow, Miriam, whose husband died in a Taliban prison.
2. Miriam with three of her kids.
3. Miriam’s family faces hardship and stigma.
4. Writer Wil Haygood (front), Bob Allen, and a relief worker in Somalia.
5. A Somali man, looking for grain, is caught in a dust storm.

“

She was raising her camera at war’s face, at death’s tunnel.

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© YUNQI HAN/CONTACT PRESS IMAGES (3)



© YUNQI HAN/CONTACT PRESS IMAGES (3)





Timothy Fadek

P O R T F O L I O

Timothy FADEK

UNCOVERING DARK SECRETS IN A TROUBLED BORDER TOWN

Over the past decade, photojournalist Timothy Fadek has built up a solid career covering the big stories in all the hot spots—Iraq, Israel, last year's war in Lebanon—but he also seeks out those stories that matter most to him: the crushing poverty in Haiti, the passion of the Christian right, a "hip-hop church" in Queens. Nowhere is his commitment to such journalism more apparent than in his long personal project on Juárez, Mexico. For years, Fadek has been traveling to the troubled border town between Mexico and Texas to document a ghastly legacy—the murders of more than 400 women over the past decade.

Jay DeFoore, editor of PopPhoto.com (American Photo's online home) and himself a native of Texas, has followed Fadek's painstaking work on the story. Here DeFoore describes Fadek's personal journey.

When Timothy Fadek began shooting his essay on the city of Juárez, he never expected it to be easy. Sure enough, members of street gangs flashed guns at him, and Mexican authorities threatened to throw him in jail. The vibe was clear: Nothing to see here, outsider. Go away.

The city clearly has a lot to hide. Over the last decade, the bodies of more than 400 women have turned up in the area around Ciudad Juárez, a city of one million residents that borders El Paso, Texas. Many of the victims, picked up on their way to work in the *maquiladoras*, or factories, had been sexually abused and dumped alongside the road. And despite all the media attention, little has been done to stop the carnage.

"Once you get into the grips of the Mexican authorities it's a black hole, and you can simply disappear," Fadek says. "You just want to be invisible. You can't trust anyone in this city. Every journalist who ever does this story eventually becomes paranoid. Every person on the street becomes suspicious."

Despite the difficulties, Fadek is committed to shedding light on the plight of the women of Juárez. Other journalists have covered the story; in fact, it was an article in *The New Yorker* several years ago that first got Fadek interested in the subject. But what drives him is the desire to do it better. "I had seen stories in *Rolling Stone*, the *New York Times*, and *The New Yorker*, but I never felt it had been photographed properly," he says.

Fadek lives in Spanish Harlem in New York City, speaks fluent Spanish, and has a real affinity for Latin American culture. But his path to these dusty street corners and alleyways in Juárez was not a straight one. A marketing major in college, Fadek took a job as an account executive at a New York advertising agency after graduation. He later went to work for McCann-Erickson, one of the largest ad agencies, in their Frankfurt office.

It was in Germany that Fadek had the political awakening that led him to abandon the advertising world for a career in photojournalism. In his spare time, he began photographing demonstrations of Kurdish Turks living in Germany who were being terrorized by neo-Nazis, and soon his transition from simply reading about the news to being a part of it was complete.

"The idea of creating ad campaigns to persuade people to buy GM cars didn't have the same value to me anymore," he recalls now. "For those who stick with [advertising], great, but to me it felt empty."

Fadek returned to New York, where he took photography courses at the School of Visual Arts, and slowly he began to get his work published. His first professional assignment, a portrait shoot for the *New York Times*, came in 1997. The following year the Associated Press sent him to Venezuela to cover the presidential election.

To Work and Die in Juárez, the title of his border-town project, began first as a personal assignment. After covering the Mexican presidential candidates in 2006, instead of heading home, he traveled to Juárez to take his first round of images. The project was self-financed, with the help of his agency, Polaris Images. Based on the photos from that trip, he was able to pitch a story to the German news magazine *Stern*, which assigned him for a second trip.

"There's no reason you can't keep reporting on it to keep it in front of the public and the readership, trying to find a new angle and just keep people talking," Fadek says.

Does it matter? Do pictures and dedication like Fadek's make a difference? The answer is yes, if only slowly. As Fadek and others like him push for change in Juárez, the outside world has begun to notice. Even Hollywood is paying attention: A Jennifer Lopez film called *Bordertown* debuted in February at the Berlin International Film Festival.

1. Edgar Alvarez Cruz, a suspect in the murders of as many as eight women in Ciudad Juárez.

2. Juárez at night.

3. Lupe and Enca Mendoza with a picture of their sister Miriam, killed at age 14.

4. Crosses represent the bodies of women found in the hills.

5. Juárez police respond to a man who collapsed in the street.

“

If you get in the grip of the authorities, you can disappear.

”



© TIMOTHY FADEK (6)





Joseph Rodriguez

P O R T F O L I O

Joseph RODRIGUEZ

COMMITTED TO TELLING AMERICA'S TOUGHEST STORIES

Self-assigned to America's internal war zones—East Los Angeles, Harlem, the post-Katrina Gulf Coast—Joseph Rodriguez spends years working on his projects. He has dodged bullets and accusations from some of his subjects that he is a cop, but mostly he tries to understand what his subjects' lives are like. Luckily, his own life has provided a starting point. Growing up in Brooklyn, Rodriguez got into drugs, was arrested, and rehabilitated himself, eventually leaving his lucrative graphic-design job for the life of a struggling photographer. He started out as a lab assistant at the International Center of Photography, where he later studied under **Fred Ritchin**, founder of ICP's Photojournalism and Documentary Photography Program and a former picture editor for The New York Times Magazine. Through their ongoing friendship, Ritchin has seen the way Rodriguez submerges himself in his stories, and the toll that has taken on the photographer. But as Ritchin says in the following essay, the benefits to the work and the subjects are worth the price.

It is difficult to think of Joseph Rodriguez as a "hero" because he has always insisted that many of the people in his photographs are the true heroes.

I first met Joe in the mid-1980s when he studied with me at the International Center of Photography. Then in his early 30s, he was driving a taxi to support his photography work. Along with his tips, Joe made a nice photo essay from the driver's point of view, *Journey Through My Windows*. For more than a year he also worked with a group of ICP students on a project to help those being evicted from their homes due to the gentrification of East Harlem, a neighborhood only two blocks from the ICP's uptown location at the time. Bruce Davidson, of *East 100th Street* fame, had recommended my class for the project when the East Harlem Urban Center had come to him asking for help.

After the class ended, Joe kept working in East Harlem on his own. Switching to color, he began photographing there every Sunday, and Howard Chapnick from Black Star photo agency helped him publish his work in *National Geographic*. It became the cover story. There were drugs, violence, and poverty, but Joe's story was about the neighborhood, the people, the possibilities—not the spectacle. The May 1990 story, "Growing Up in East Harlem," was one of several that proved

too much for *Geographic*, its point of view too socially relevant, and the editor Bill Garrett was forced out. But for Joe, East Harlem was not too socially conscious; it was his childhood.

Photography too often confirms preconceptions and distances the reader from more nuanced realities. The people in the frame are often depicted as too foreign, too exotic, or simply too different to be easily understood. The reader is spared, the icons are repeated, and photojournalism begins to resemble the repetitive nature of a religious service, enacting and reenacting the ongoing drama of suffering and redemption while the reader is encouraged to remain in the pews.

But Joe tells his stories—of people we may choose not to see—with such passion and intensity that it becomes difficult to dismiss them as "the other." Recently he has focused on the still unsolved problems of post-Katrina New Orleans and its evacuees in Texas. As usual, the stories are not easy ones to tell. His "American Gothic" photo shows a skinny 43-year-old woman who was badly beaten and lost her eye. She is flanked by her two young sons, one paralyzed and in a wheelchair, who both bear the scars of gun violence. Struggling under the weight of so many painful stories, Joe frequently felt disoriented, upset, furious, incredulous. "This is America?" he wondered. When we talked on the phone, he sounded as if he was calling from the bottom of a dark well.

Yet these are the kinds of stories Joe is drawn to. Once asked if he would go photograph the ongoing violence in Bosnia, his response was pure Joe: "Bosnia is right here." At that time he was in East Los Angeles documenting the lives of gang members, which he followed up with a long-term project on California's juvenile justice system. Like the young people in front of his camera, Joe had known the inside of a prison and the powerful temptation of drugs as a way to deal with despair.

Photographer and teacher Mel Rosenthal has pointed out that so many documentary photographers are "downwardly mobile," photographing classes of people worse off than where they come from. Joe, one might say, is upwardly mobile—hoping to the bottom of his heart that the people he spends so much time with will somehow, like him, find and follow a more joyous path. And then, give back.

Fred Ritchin, director of PixelPress, is based in New York City.

1. Hilda Hendriks outside her damaged New Orleans home, 2006.
2. Mexico, 1996.
3. Veronica "Poochie" Pedraza sleeps on a sofa in East L.A., 1995.
4. New Orleans, September, 2006.
5. Former New Orleans resident Kevin Scott in his new apartment, 2005.

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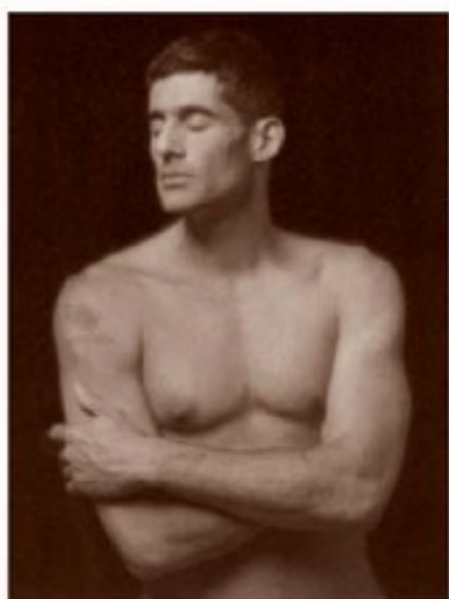
Joe's story was all about the possibilities—not the spectacle.

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JOSEPH RODRIGUEZ/MARCH IMAGES (10)





© JOHN DUGDALE (10)

John Dugdale

PORTFOLIO

John DUGDALE

A VISION CLARIFIED BY THE PHOTOGRAPHIC PURSUIT OF BEAUTY

Despite his progressive loss of sight, John Dugdale has become a highly respected fine-art photographer. Here, American Photo's Russell Hart salutes the spirit behind Dugdale's remarkable inner vision.

Shortly before John Dugdale suffered the stroke that left him partly paralyzed and nearly blind, I visited the photographer in his Greenwich Village studio. The year was 1992, and he was shooting still lifes of elegantly plated food for the *New York Times Magazine*. I remember Dugdale, tall and handsome when he stood up, crouched at the viewfinder of his medium-format SLR, holding a low-tech diffusion device in front of the lens and chatting nonstop. As he looked through the camera he would move the device in increments until only a small area of the subject was sharp, then keep it still and take the picture. The process depended entirely on observation and visual acuity.

Dugdale's commercial career, in which clients such as Ralph Lauren and Martha Stewart sought his services as a tabletop artist, would soon come to a premature end. "After I lost my sight, I couldn't go back to the \$35,000-a-week shoe catalog stuff," he says. "You can't trip over the tripod and ask other people to focus for you." Yet to hear him talk, some 15 years later, you would think Dugdale's tragedy—seemingly the worst thing that could happen to a photographer—was a great gift. It sent him headlong into a world of self expression, one that was at best peripheral before he lost his sight. ("My inner voice was saying, you didn't do what you meant to do," he remembers.) After he learned to walk again and new antiviral drugs tamed his bouts of HIV-related illness, Dugdale went on to make still life and portrait photographs that have an aching, delicate beauty. His prints now command much respect, and prices to match, in fine-art precincts.

How can a sightless person make photographs? Dugdale is not totally blind. After his vision initially deteriorated to the point that he could see things through what he describes as a narrow crescent in just one eye, it stabilized for a decade. Though the crescent has lately begun to shrink—his malady, CMV retinitis, is progressive and unpredictable—he has been able to "see" a finished print using a magnifying glass. "I'd scan the print back and forth, sort of like a computer scanner, then put it together in my mind." But what about shooting?

Dugdale now works exclusively in large format, a requirement of the antiquarian processes he favors, and he uses the big camera's ground glass as a visualizing aid. "It's sort of like Braille photography,"

he says. "First I tell my assistant how I want the picture to look in very geometric language, like make it two-thirds sky and one-third foreground, or I'd like this element off to the left a little. Then I put my palms on either side of the ground glass, against the raised edge, and place my fingers where I want things to go. The truth is, after a dozen years of commercial still life, I could do these pictures with my eyes closed. I already knew how to make glass glow and not look corny, or how to make something look better just by turning it an eighth of an inch."

Nonetheless, Dugdale believes that his painstaking method has helped his style. "I was upset at first that I could no longer move around with the camera and get the angle I wanted," he says. "But working this way gives the composition a kind of formality and quietness—nothing tricky or wild about it. It turned out to reflect my personality really well."

In fact, it played right into Dugdale's abiding love for all things 19th-century. "I grew up wishing there weren't cars or electric lights," says the photographer. "Cement seemed wrong to me." Rather than join his neighborhood peers for after-dinner romps, Dugdale would retire to a secret alcove in his mother's house and study books about 19th-century furniture and decorative arts, which he now collects to use in his photographs. "I wanted to be an auctioneer," he recalls, "so I had to know the difference between a Chippendale chair and an Adams-style chair, or to be able to date a house by its mantelpiece."

The first 19th-century photo process Dugdale tried was cyanotype, because in chemical terms it was the easiest to do. It also happens to yield a strong blue monochrome image, the look of which has since become the photographer's stock-in-trade. There was a problem, however. "My idea of the past was not blue, it was sepia," he says, though he has since printed in albumen and platinum. "But the blue seems to affect people in a very internal, deep-memory way."

It was more than color that moved them, of course. The content of Dugdale's photographs seems to yearn for the past, recent and personal, distant and historical. Yet the pictures aren't simply about what Dugdale can't have. "If they were just sad or about loss, I don't think people would react to them the way they do," he says. "In fact, photography lets me maintain who I am in my mind and in the world at large."

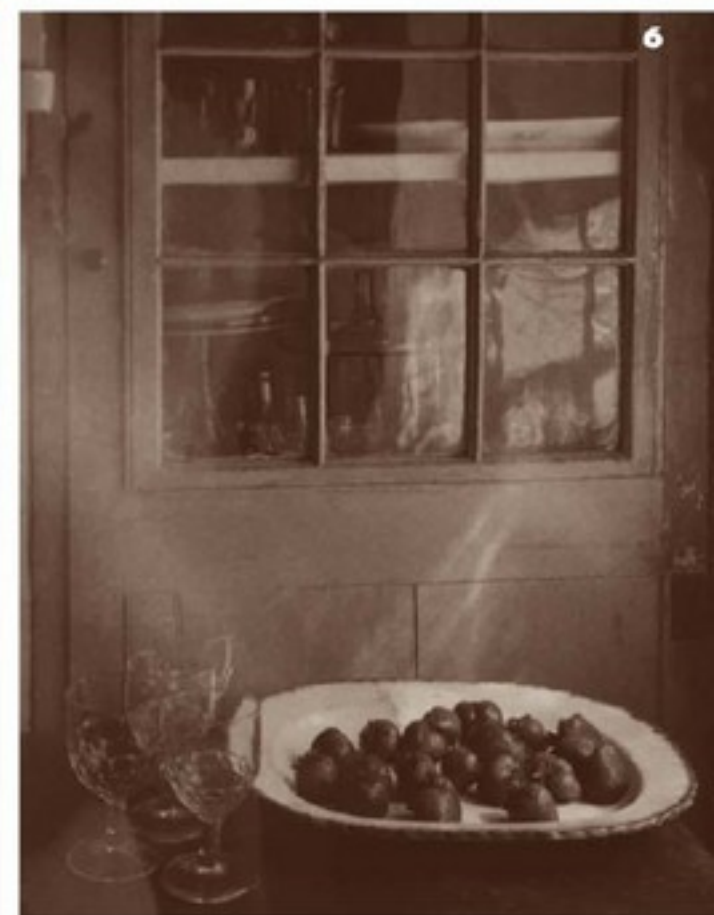
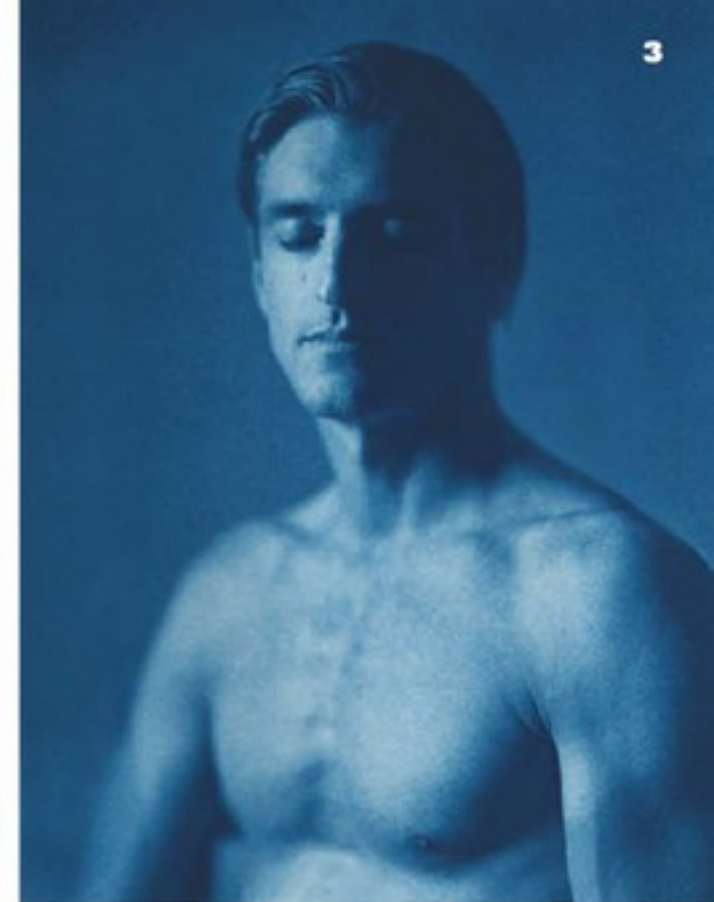
"The little bit of sight I have now might last for another year, or it might last for another five. But most of the time I have a big smile on my face, because I'm experiencing newly elevated levels of clarity." John Dugdale may have lost his sight, but he hasn't lost his vision.

1. "Peace Be Unto You."
2. "Ascension."
3. "The Silent Lines of His Lips and Face."
4. "Empire Chair in the Gloaming."
5. "I Could Not See to See."
6. "Scarlett Berries."
7. "Wonder Stings Me More than a Bee."
8. "My Spirit Tried to Leave Me."
9. "Lillies of The Valley, Albumen."

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The truth is, I could do these pictures with my eyes closed.

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P R O F E S S I O N A L



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NGOs to the RESCUE

FUNDING PHOTOGRAPHIC MISSIONS

BY JUDITH GELMAN MYERS

Phil Borges knows that more and more photographers just like him are pitching projects to organizations such as Coalition for the Homeless rather than publications like *Time* magazine. Why?

Well, that's another question. Borges says simply, "It's in the air."

The real answer is more complicated, but the result has been clear for social-documentary photographers nonetheless. In recent years, new opportunities have opened up, allowing them to make, exhibit, and publish work that has little chance of being seen in magazines. It's not that such photography is suddenly enjoying new popularity. Rather, a perfect storm of factors has coalesced to create a remarkable trend. Nongovernmental organizations (NGOs) like Coalition for the Home-

less have proliferated in the past 20 years, while the conglomeration of media companies into fewer hands has reduced the number of editorial outlets for photographers. Those that remain are not likely to fund in-depth, long-term photojournalism projects. Meanwhile, the Internet enables NGOs to form coalitions easily and cheaply, enhancing their reach and providing photographers with a potentially vast audience.

Thinking Outside the Page Most NGOs have traditionally thought of photographs as primarily a way to break up text in annual reports or to document relief efforts in their fund-raising materials. Not so anymore. Daniel Morel, who worked for the Associated Press as a photo-



LONG WAY HOME In 1994, thousands of Hutus suffered starvation and massacre as they fled to escape the genocide in Rwanda. Three years later, Roger Lemoyne photographed Hutus on a train (above) as they were repatriated by the United Nations while the photographer was on assignment for UNICEF. Lemoyne later included much of his work for UNICEF in his winning application for a 2004 Professional Grant from the Alexia Foundation for World Peace.

WORKING WITH AN NGO, OR CREATING ONE, GIVES PHOTOGRAPHERS MORE FREEDOM TO TELL THE DIFFICULT STORIES.

journalist in Haiti for 14 years, is collaborating with the NGO Circles of Change to host exhibitions of his photos in Haiti and New York City. These shows, additionally funded by the Open Society Institute's Documentary Photography Project (see page 70), will serve as focal points for discussions about empowerment of underprivileged citizens.

As NGOs have proliferated, they have also become more visually sophisticated, looking beyond traditional black-and-white photojournalism. To inform the public about her work to eradicate diseases like black fever and diarrhea, Victoria Hale, founder of OneWorld Health, the first not-for-profit pharmaceutical company in the United States (and recipient of a \$46 million grant from the Bill & Melinda Gates Foundation), uses colorful images of Indian families shot by *Newsweek* contract photographer Jonathan Torgovnik. "We in the West imagine

poverty and disease as something that is horrible, fear-inducing, dramatic, and therefore hard to get close to," Hale says. "Jonathan captures beauty in all of his work, which draws viewers into the image, and thereby closer to the cause or message, rather than scaring them away."

The collaboration between a photographer and an NGO usually starts with a photographer's burning desire to tell a story. The trick, for both photographer and NGO, is finding a collaborator with similar interests. "I saw a small Associated Press report on famine in East Africa," says Roger Lemoyne, who has won awards from the National Press Photographers Association and World Press Photo and is represented by the Redux photo agency. "Just a decade earlier such a story about Ethiopia was huge news and had galvanized the world to take action with events like Live Aid. But now there was just this 100-word wire-



FATAL REALITY A contract photographer with *Newsweek*, Jonathan Torgovnik met Victoria Hale, CEO of OneWorld Health, on a plane ride in India, where she was working to eradicate black fever. He was so impressed with her work on neglected diseases that he suggested they collaborate; if she could manage to provide a small budget for his expenses, he would try to put a face on the problem. Above, he depicts an old man in a squatter settlement outside of Dhaka, Bangladesh, where four million people live in unsanitary conditions without access to clean water, leading to severe diarrheal diseases and cholera.

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Here's the latest engine snap in DSLRs: The entry-level D40x Nikon D40 gets a 10MP image sensor to become the D40x, putting it in the race with such cool-cutting ten-shooters as the Canon EOS Digital Rebel XT and Sony Alpha 100.

First Look: Olympus E-410 and E-510
Olympus enters the sub-\$1000, 12MP DSLR market with the E-410 and the sensor-stabilized E-510.

Nikon Announces DX Telephoto Zoom Lens
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Sound & Vision's 2006 Editors' Choice Awards
S&V's reviewers choose the best audio, video, and multicomponent AV components of the past year.

User Review: Canon EOS 340
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NEW GRANTS, NEW SOLUTIONS

For the past 15 years, the Open Society Institute and Soros Foundations Network (OSI) has supported socially conscious documentary photographers with its evolving grants and exhibitions. Its latest conception, the Documentary Photography Project, bestows yearly grants on photographers to help fund distribution strategies designed to impact the communities they photograph.

"We're interested in funding photographers who have made a deep commitment to the community they work in," says Amy Yenkin, who has directed the project since its 2003 inception. "They have started early, thinking how they want people to engage with and react to their work."

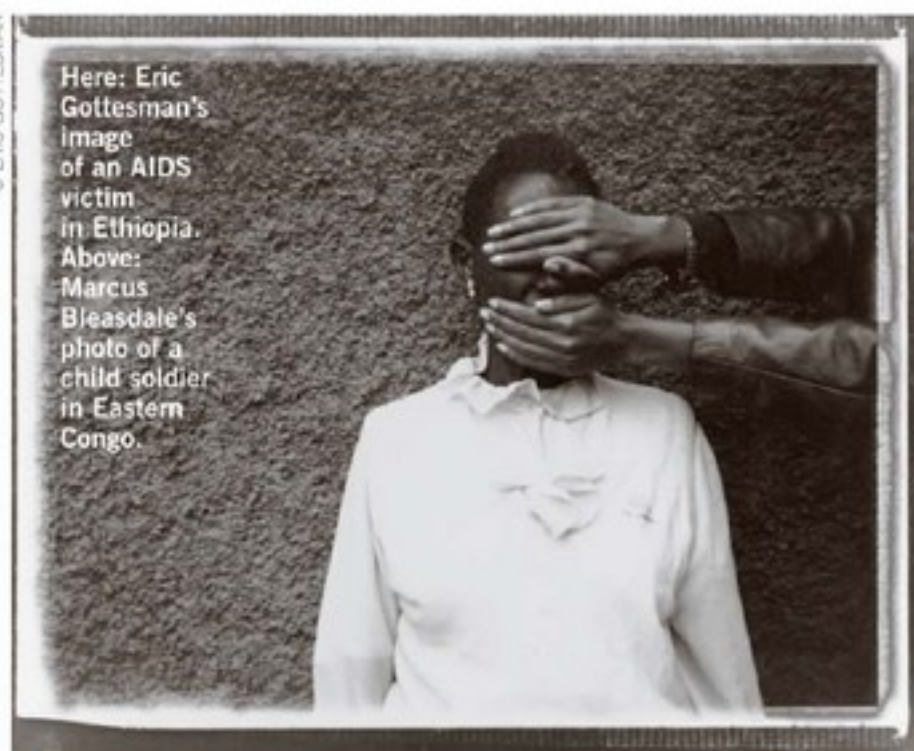
Eric Gottesman's project for the NGO Hope for Children is a prime example. His OSI grant helped him display his images of AIDS-stricken Ethiopians in open-air exhibits around their country. Gottesman set up his displays near community hubs such as a market or a water reservoir, and held coffee or tea ceremonies to put people at ease. By incorporating his understanding of Ethiopian culture into his distribu-

tion strategy, Gottesman drew about 4,000 viewers and encouraged discussion about an epidemic that is still taboo in much of the country.

Distribution grant applicants must also be supported by an organization besides OSI, such as an NGO or a publisher. In its research, the OSI discovered that photographers working with such partners were more likely to effect tangible changes than those working alone.

For instance, Marcus Bleasdale's photos were presented in conjunction with the Human Rights Watch report *The Curse of Gold* to illustrate the human cost of natural-resource exploitation in the Democratic Republic of Congo. Together they triggered reforms, including convincing one multinational gold company to halt the purchase of "tainted gold."

The OSI hopes these grants inspire new distribution models to beef up outlets for social-documentary photo projects. Yenkin plans to post case studies from completed projects, including interviews with photographers, analyses, and suggestions for improvements. Visit soros.org/initiatives/photography.—MIKI JOHNSON



© ERIC GOTTESMAN

Here: Eric Gottesman's image of an AIDS victim in Ethiopia. Above: Marcus Bleasdale's photo of a child soldier in Eastern Congo.

service story. I immediately decided that I would go to East Africa and find out what this was all about." Before leaving for Nairobi on his own coin, Lemoyne contacted UNICEF, which committed to give him a day rate if he started shooting pictures it needed. Lemoyne stayed in East Africa for five months. It was the start of a great body of work and a relationship with UNICEF that would last more than a decade.

A Strategy, Not a Marketplace While the NGO sector is now the eighth-largest economy in the world, worth more than \$1 trillion a year globally, Fred Ritchin of PixelPress warns, "It's a strategy, not a marketplace." In other words, don't think of it as a place to get a job; think of it as a potential resource to help you mount a personal project.

In out-of-the-way places, NGOs such as Doctors Without Borders can provide transportation to remote communities. Sometimes NGOs provide unforeseen gifts. Phil Borges decided he wanted to go to Tibet to shoot some portraits after meeting a woman from Tibetan Rights Campaign. The group set Borges up with contacts, an interpreter, and an appointment with the Dalai Lama. "I've never been paid for my time," says Borges, who spent more than \$20,000 of his own money on four journeys to Tibet, "but it always comes back in some way." After his final trip, Borges exhibited the portraits and sold prints. When he published them in a book called *Tibetan Portrait: The Power of Compassion*, the NGO arranged for Nobel Prize-winner Elie Wiesel to write the epilogue. "We're partners," Borges explains. "Our goal is to get the images out there—it's a symbiotic relationship."

The Foundation As productive as collaborating with an NGO can be, it usually means the photographer is working in the service of the NGO's specific goals, which can dictate where the photographer goes, what he or she shoots, and which images will ultimately be displayed. One alternative to working with an NGO is getting a foundation grant, which enables the photographer to design his or her own framework. "When you do your own work, you do what you want," says Ed Kashi, who obtained a Robert Wood Johnson Foundation grant to shoot his seven-year project on *Aging in America*, collected in a book by powerHouse in 2003 and in online multimedia exhibitions. While the project also relied on help from the NGO Open Society Institute, Kashi says the Johnson grant provided a great deal of independence: "We spent 23 weeks in the field without anyone telling us what to do. We were green-lighted to pursue our vision."

Pitching to a foundation can be complicated. You may pour through mountains of material to find the foundation that's right for you. You will need to create a detailed budget that accounts for every penny you'll be spending. And you'll have to have 501(c)(3) not-for-profit status—either your own or under the aegis of an umbrella organization.

Forming Your Own NGO Rather than partnering with an already existing NGO, many photographers create their own, which they target to a specific cause such as empowering poor communities through photography. The biggest reason is economic: When you get your 501(c)(3) status through an umbrella organization, you have to give them anywhere from 6 to 13 percent of the funds you raise. And the government considers those funds taxable income. When you create your own not-for-profit, you keep all the money you raise—and it's tax-free. The process of starting an NGO can be long and costly, but many lawyers will donate time if they're sympathetic to the NGO's mission.

Collaborating with an NGO often brings credibility to a personal project that otherwise might slip by potential funding sources. "Working with an NGO will usually help you get grants," says Amy Yenkin, director of the Open Society Institute's Documentary Photography Project—the group that funded Daniel Morel's Haitian (continued on page 87)



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TECH AND VISION

It goes against our notion of photographer as *auteur*, but some subjects are best captured—or can only be captured—when no photographer is present. The obvious examples of this are at the extremes of our exploratory reach—the deepest ocean and the solar system—which we probe with robotic cameras designed to withstand the extreme conditions. Some earthbound subjects are just as difficult to photograph, though. A case in point is the mountain lion: As with images from space or the sea floor, the only effective way to capture this elusive creature in the wild is with a camera that operates on its own.

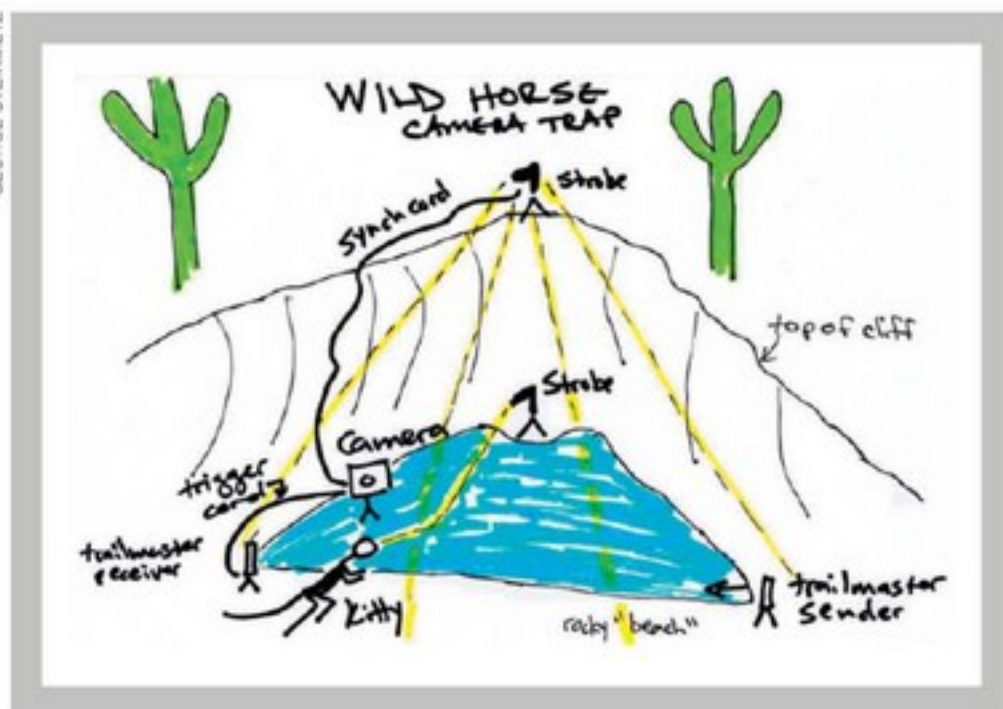
It's no small task to get good pictures when you're not behind the camera, as *National Geographic's* **George Steinmetz** learned when he set out to photograph a mountain lion in the Arizona outback. Part of a project on deserts around the world, his task required the creation of a "set" incorporating wired and wireless strobes and a custom-housed digital SLR, all triggered by an infrared remote camera trap. "It was like a fashion shoot, only the action happened without the photographer," says Steinmetz assistant Nathan Williamson. As you'll see on the following pages, the highly controlled shoot was no catwalk. —RUSSELL HART

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Veteran *National Geographic* contributor George Steinmetz has spent the last seven years on an epic quest to photograph all of the world's deserts. His latest stop was the Sonoran Desert, which straddles Mexico and the American Southwest. This area's semi-annual rains and proximity to the Gulf of California and Pacific Ocean make it unique even within its biome. "It's one of North America's most unusual habitats," says Steinmetz, "with more biodiversity than virtually any other desert in the world." Occupying the top spot in the Sonoran's complex feeding chain is the mountain lion, which

Clockwise from below left: A dress rehearsal with Steinmetz as stand-in; the photographer's diagram of his shooting setup; the final image, shot with the Canon EOS Digital Rebel XT and an EF 17-35mm f/2.8L lens, at ISO 1600 in RAW mode, with an exposure of 30 seconds at f/2.8 and off-camera flash.



**TECH
AND
VISION**

ON LOCATION

CAPTURING THE BIG CAT

NATIONAL GEOGRAPHIC'S GEORGE STEINMETZ TAKES THE WILDLIFE CAMERA TRAP INTO THE DIGITAL AGE. BY JONATHAN BARKEY



proved to be Steinmetz's most exciting photographic challenge.

Unlike its African cousins, North America's biggest cat is a solitary hunter, and nearly impossible to photograph up close in the wild. Given the mountain lion's preternatural senses, Steinmetz needed to remove all traces of an actual human presence from the shooting environment. His solution: a self-triggering camera trap that would trip the shutter each time a mountain lion (or other creature) walked through its invisible infrared beam. "The mountain lion is an elusive nocturnal animal," says Steinmetz. "The camera trap was the essential element."

Previous *National Geographic* camera-trap shoots had all been done with film. Steinmetz's shoot was the first time the technology had been

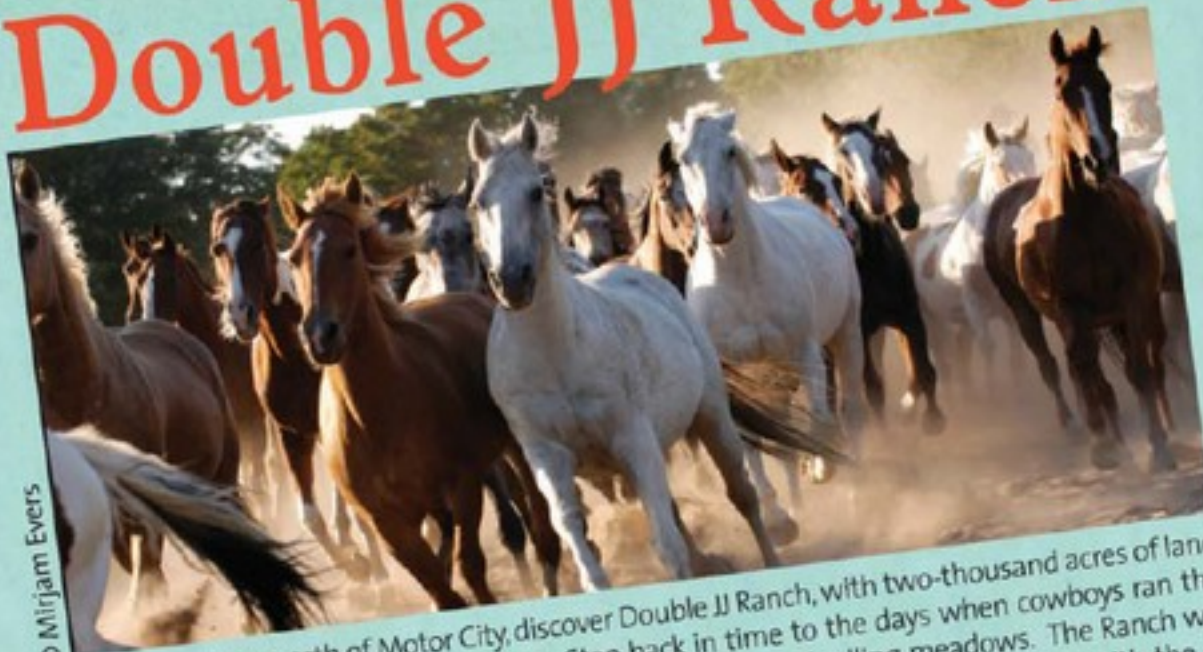
hitched to a digital SLR. The TrailMaster sender and receiver he used are off-the-shelf units (see sidebar), but the rest of his hardware was custom-built by the magazine's Photo Engineering Shop. The shop modified a weatherproof camera case, fitting it with a tripod mount and an optical glass window for the lens. Wires connecting the infrared trigger and off-camera strobes were also gasketed to protect them from the weather.

Despite those expensive accessories, Steinmetz shot with an entry-level digital SLR, the Canon EOS Digital Rebel XT, because it is small, light, and cheap. Just as important, the camera's eight-megapixel resolution was sufficient for a full *National Geographic* spread. And digital's instant feedback "allowed me to see what I captured and continually

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Nikon. Professional Photographers: Dave Black and Lori Stoll

Provence, France



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Bienvenue a France! Picture Provence, nestled between the Alps and the Mediterranean Sea, a region that has inspired artists for centuries. In the village of Saint Remy, spend four nights in the town where Nostradamus and Van Gogh once lived, and capture the evening sky as the sun sets over the chapels, convents, and ornate houses, all encompassed by a circular wall built in the 14th century. Visit the city of Avignon, overlooking the famous River Rhone, and photograph its panorama of art, history, and life. In Lourmarin, imagine the impressionist painters who were inspired by this landscape of vineyards, olive groves, and lovely countryside. Capture images of the lavender fields surrounding L'abbaye de Senanque and the natural fountains of Cours Mirabeau. Get inspired by the art and beauty of these naturally enchanting sights when you picture France with the Mentor Series.

Nikon. Professional Photographers: Mark Edward Harris and Rosanne Pennella

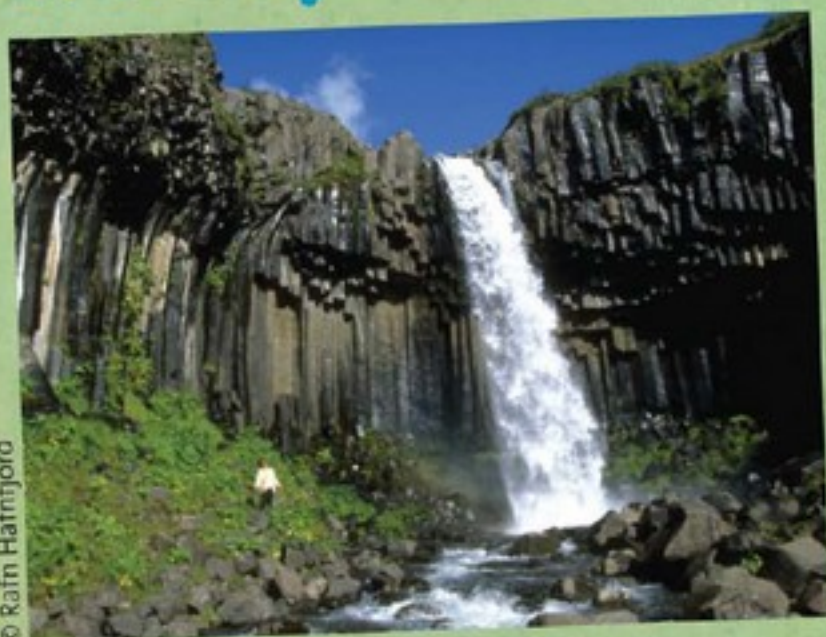
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Aug. 7–18, 2007

Nikon Professional Photographers:
Daniel J. Cox and Rob Van Petten

Montana



© Dani Petritis

With its endless blue sky, stretching from the Pacific Northwest to the Great Plains region, Montana is known as "Big Sky Country," offering a variety of wildlife—from elk, bear, bison, and moose, to graceful swans, ospreys, and eagles. In Montana, wildlife outnumbers people two-to-one. At Yellowstone National Park, capture the natural beauty of America's parklands as you photograph Old Faithful, a spectacle of boiling steam escaping wildly from the earth below. Apply your skills by capturing the Gold Rush of the 1890's, with its steam locomotives, saloons, six-shooters, and tall-tales, preserved in this snapshot of the American West. Take in the quiet beauty of a Montana skyline with its delicate hues that promise to captivate even the most seasoned photographers and wanderers alike.

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Steinmetz and a mountain lion trade places at a second camera trap location, on a path near the watering hole.

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make adjustments," says the photographer. The Rebel XT's smooth, low-noise output at ISO 1600 was far superior to film of comparable speed, and well suited to the long exposures Steinmetz envisioned. "Most night shots with flash have no context because the background is pitch-black," he says. "The creative breakthrough here was to show the wildlife with the night sky." (continued on page 85)

TECH
AND
VISION

ON LOCATION



DOING IT YOURSELF

An expensive camera trap isn't an absolute necessity for successful remote photography of wildlife. The National Geographic Society's own **Wildlife Motion Detection Camera** is available in 35mm (above) and VGA-quality digital models for \$70 and \$80 respectively, at shop.nationalgeographic.com. Both sense heat and motion to capture passing animals automatically, even in your own backyard. Keep these tips (right) in mind.

Use a digital SLR with a "live view" LCD.

If you're shooting with an Olympus, Panasonic, or Leica D-SLR with "live view" capability, you can flip up the mirror and view your subject on the LCD screen instead of in the optical viewfinder. For remote shooting, connect a long video extension cord to see the live image on any TV, then trigger the camera with a long remote release cable.

Time your shot with a remote video image.

The ingenious Pro-View WRD-100 Wireless Remote Display (about \$475) uses a tiny video camera attached to your D-SLR's eyepiece to wirelessly transmit the viewfinder image to a handheld remote control with 2.5-inch color display. You see what your camera sees; then use a remote release to trip the shutter.

Use binoculars and a radio remote.

Steinmetz uses this approach for remote shooting by daylight. To photograph a great blue heron on an island in the Gulf of California, for example, he placed a camera right by the bird's nest. Floating nearby in a rowboat, he monitored the action with binoculars, then triggered the camera wirelessly with a PocketWizard radio release.

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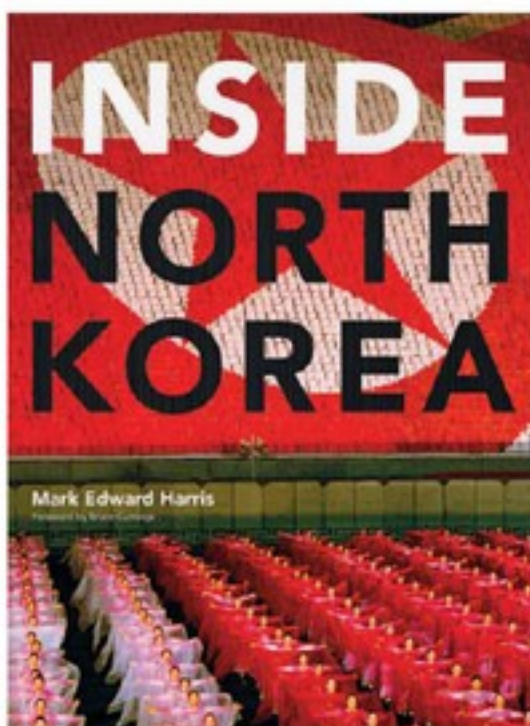
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NORTH KOREA philippe chancel
texts by michel poivert & jonathan fanby

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ADVENTURE TRAVEL

A BREATHTAKING COLLECTION OF NEW BOOKS

When photographers go wandering, there is no telling where they'll end up—even inside the Axis of Evil.

Two new books take us inside the secretive society of North Korea, which may be the world's new photographic hot spot.

Inside North Korea, (Chronicle Books, \$35), by photographer Mark Edward Harris, documents the country's landscapes, food, and surreal tourist sites, including the bridge of the captured spy ship U.S.S. *Pueblo*. Photographer Philippe Chancel's images in **North Korea** (Thames & Hudson, \$50) capture the intriguing oddness of the place through masterful use of color and composition.

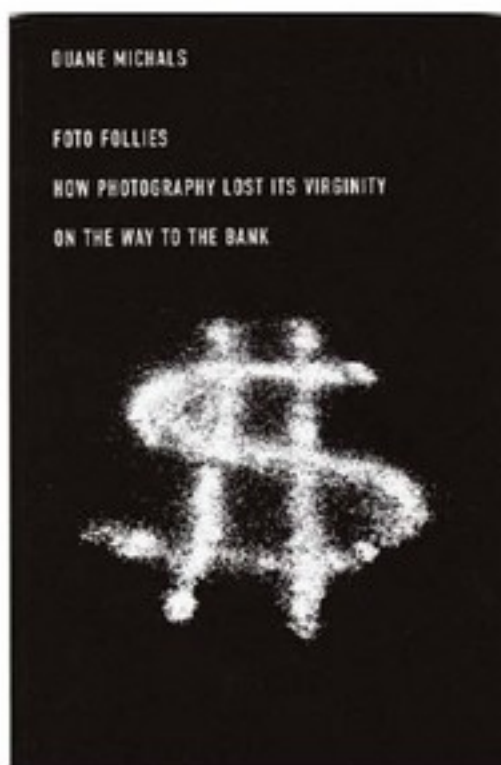
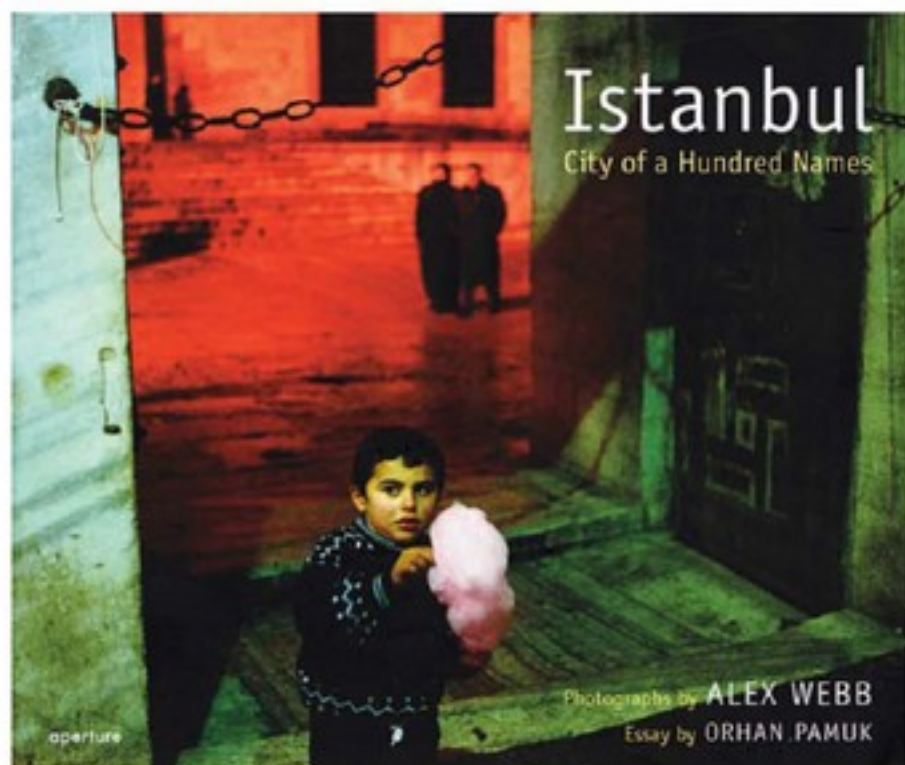
Speaking of color, few do it better than photojournalist Alex Webb, and his book **Istanbul: City of a Hundred Names** (Aperture, \$50) is no exception. Webb uses color and a sense of moment to reveal a rich, complex world created from clashing cultures.

If Webb goes in search of culture, photographer Jean-Michel Berts looks for beauty—and there is no better place to do that than Paris. In **The Light of Paris** (Assouline, \$50), he takes a city known for its drama and heightens it with deft control of his black-and-white images' tonality.

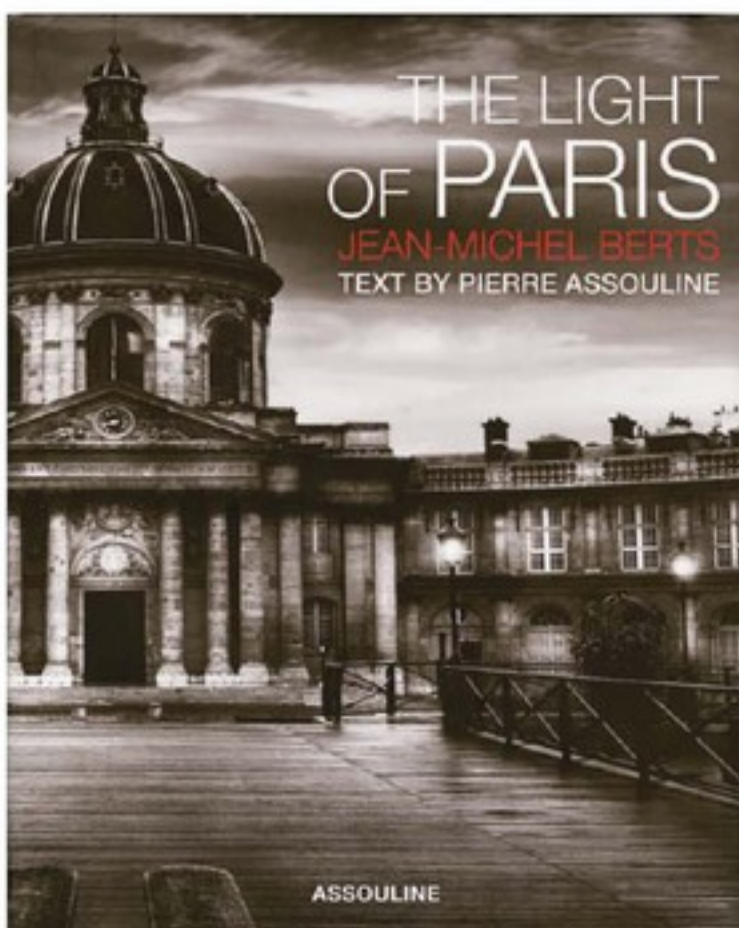
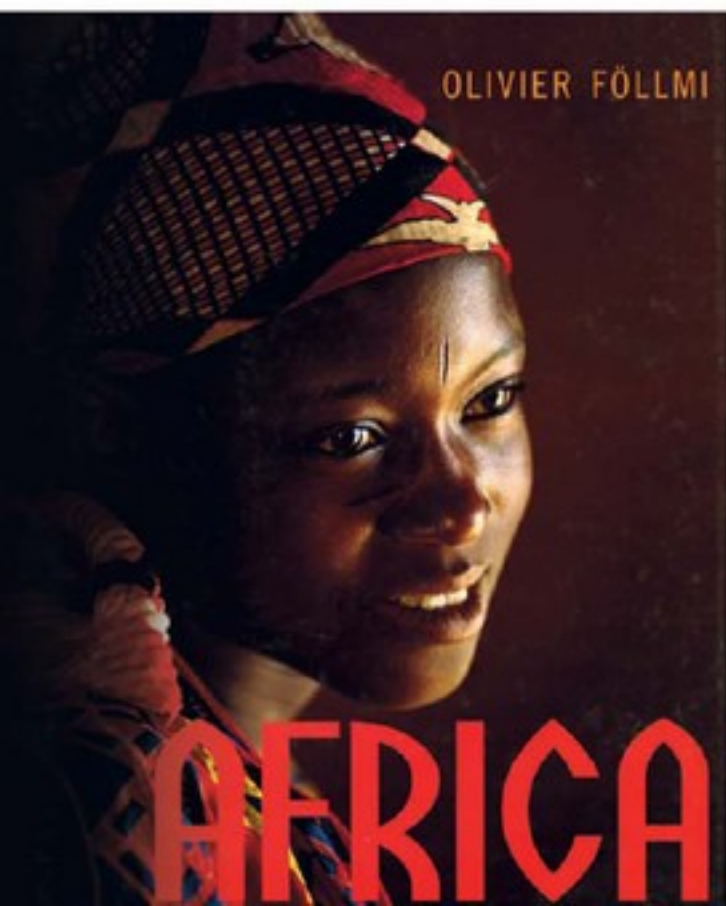
Photographer Olivier Föllmi uses a variety of photographic styles in his new book **Africa** (Abrams, \$55), which documents the continent with landscapes, portraiture, and nature images.

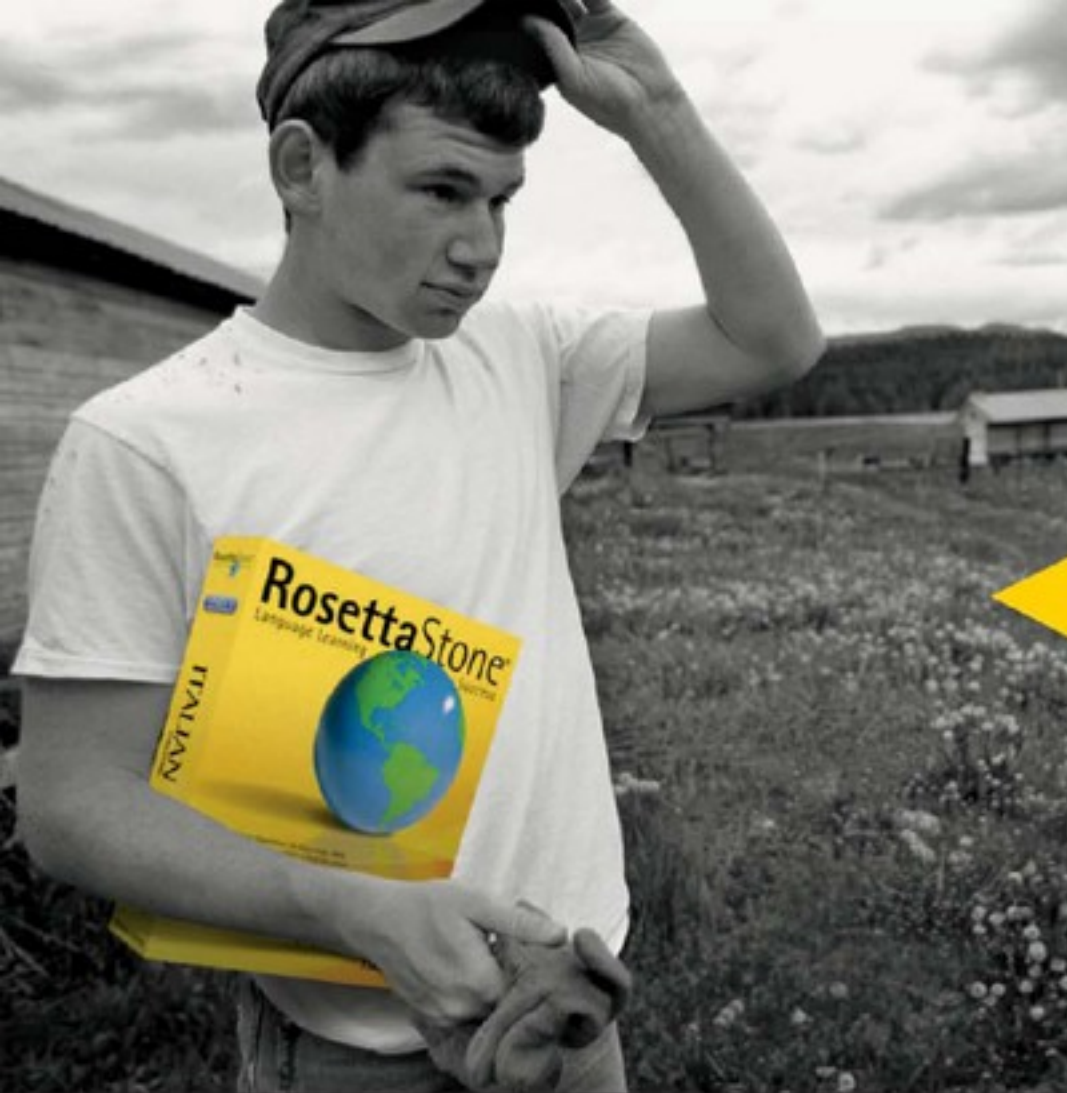
Finally, a different kind of book: one that travels to a world that exists in the mind of photographer Duane Michals. **Foto Follies: How Photography Lost Its Virginity on the Way to the Bank** (Steidl, \$24) is a wicked, clever parody of the art world.

—JEFFREY ELBIES



BOOKS





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HP DESIGNJET Z3100

WITH A BUILT-IN SPECTROPHOTOMETER, THIS IMPRESSIVE WIDE-FORMAT INKJET PRINTER OFFERS ONE-CLICK PROFILING OF ANY PAPER YOU CHOOSE. BY MICHAEL REICHMANN

During the past couple of years serious photographers have made clear their preference for pigment-based inks in photo-quality inkjet printers. Pigment prints are more archival than dye-based prints, of course, but there's no longer a tradeoff in image quality. When used with appropriate fine art papers, pigment-based inks now provide an equal or superior color gamut.

Epson has been the leader in pigment-based inkjet technology, with its most recent pro printers using UltraChrome K3 inks. But Canon and HP have both challenged Epson's hegemony with the rollout of new wide-format printers and pigment-based inksets. HP's flagship model in this effort is the **HP Designjet Z3100**, a 12-ink printer that comes (a little confusingly) in two sizes, for output up to 24 or 44 inches wide.

When HP decided to take on Epson in the pigment printer arena, it knew it had to come up with more than me-too products. Its Z-series printers, which use HP's Vivera inks, are anything but. The Z3100 models in particular are a printer's dream, offering features such as 12 inks (including red, blue, green, and four separate blacks); a built-in Gretag Macbeth i1-based spectrophotometer (for automatic creation of paper profiles); a built-in 40GB hard drive (for spooling files and storing profiles); and even a Web server, also built in.

Like all large-format, floor-standing printers, the Designjet Z3100 does not have a paper cassette. Paper is loaded from rolls and in single sheets. Ink cartridges are a decent 130-milliliter in size, and all twelve load simultaneously so there is no need for costly ink swapping

details revealed



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when switching between glossy and matte papers. One cartridge contains a "gloss enhancer" that effectively eliminates gloss differential and bronzing with glossy papers.

The Z3100 models also feature six user-replaceable heads. These are regarded as consumables, with each costing less than an ink cartridge, and shouldn't present any financial burden. The printers' automatic calibration also means that any change to the individual heads over time, due to use and wear, is constantly compensated for, to ensure consistent results.

Once you experience the Z3100's automatic paper profiling, achieved with a built-in, professional-grade spectrophotometer, you'll see it as a must-have feature in any future printer. Simply load a sheet or roll of the desired paper, select Profile, and then answer a couple of on-screen questions. In less than half an hour the Z3100 creates a custom profile and loads it into the correct directory on your computer. In this respect HP is among the first printer companies to openly recognize that photographers use papers other than their own brand. There's no need to guess what type of paper in the profile menu is most like the one you want to use.

The Z3100's four black inks—photo (glossy), matte, light gray, and medium gray—deliver monochrome prints that are as outstanding as the printer's color output. When matte paper is used, all four blacks are put to work, and the results exceed those produced with silver halide papers, both in maximum density and tonal range. In fact, weeks of printing with the Designjet Z3100 have proven to me that the quality of its output is as good as, if not better than, anything else I've seen in the inkjet world. This printer is a clear shot across Epson's bow. ■



EPSON STYLUS PRO 3800

THE MOST AFFORDABLE 17-INCH PIGMENT PRINTER YET, THIS MODEL GOES FROM GLOSSY TO MATTE PAPER ON DEMAND.
BY MICHAEL REICHMANN

Nature doesn't really abhor a vacuum, but makers of inkjet printers certainly seem to. If there's an empty niche in the market, one of them is sure to fill it. A case in point: the **Epson Stylus Pro 3800**. This remarkable model produces 17-inch-wide prints yet has a street price of around \$1,300—a new low for a photo-quality printer in this size. It joins its older brother, the Epson Stylus Pro 4800, which produces the same size prints but retails for some \$500 more.

So is there room in the market for a *second* 17-inch wide-format Epson printer? The surprising answer is yes. To understand why, let's compare the two models. Both use Epson's UltraChrome K3 ink set, but the SP3800 takes 80-milliliter cartridges while the SP4800

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accepts either 110ml or 220ml cartridges. This means cartridges must be changed more frequently with the 3800, and perhaps more significant, that ink will be slightly more expensive per milliliter. (Buy more and you pay less per unit, just as with groceries.) Stylus Pro 3800 users won't feel the pain, though, unless they're doing a great deal of printing. Photographers have long since learned that the cost of ink pales in comparison to that of high-quality papers.

The SP3800's nine cartridges retail for about \$55 apiece, and a full set comes with the printer. That's nearly \$500 worth of ink, which should be kept in mind by anyone considering the purchase of the Epson Stylus Photo R2400, a 13-inch Ultra-Chrome K3 model that retails for about \$500 less than the SP3800. The 3800 arguably costs no more than the 2400 when the value of the provided inks is factored in. And in the long term, the cost of ink in

the 3800's larger cartridges is also lower.

In one respect the SP3800 offers greater ink economy even than the SP4800, because you don't have to swap black ink cartridges when you change from matte to glossy paper and back. The 4800's eight cartridge slots allow only one of its black inks to be on board at a time: if you're printing on glossy paper, the photo black, and if you're printing on matte paper, the matte black. But the 3800 has nine slots, so

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it can house *both* black cartridges simultaneously—and even better, switches automatically from one to the other depending on the type of paper selected. With the SP4800 and its wider-format siblings, the Stylus Pro 7800 and 9800, the cartridges must be manually swapped when you want to change surfaces, at a cost of about \$75 in lost inks and about a half hour of lever flipping. Not much fun.

Unlike the SP4800, the SP3800 can't take a roll paper holder. If you want the economy or quality of a particular roll paper, you can cut it into sheets and hand-feed them into the 3800. The extra money you'd spend on the 4800 gets you the convenience of rolls with a built-in automatic cutter, useful if you're printing in quantity. On the other hand, the Stylus Pro 3800's elimination of those features, its smaller cartridges, and other new technology make it a much smaller, lighter machine than the SP4800. That's a serious consideration if your space is limited.

Epson claims that new heads and screening algorithms give the SP3800 the highest-quality output of any Epson photographic printer to date. The print quality is certainly excellent—as good as anything else on the market. I've been unable to see any marked superiority over the 4800 based on my own printing experience. But even if the Stylus Pro 3800 only matches the print quality of the SP4800, that's still state-of-the-art—and makes the new model's low price even more compelling for photographers looking to move up to a wide-format printer. ■



TECH AND VISION

ON LOCATION

(continued from page 78) Technique aside, the trick was to find a spot where a mountain lion was likely to appear. So Steinmetz took the advice of *National Geographic* camera-trap veteran Michael "Nick" Nichols: Go to a watering hole. That made perfect sense, given the Sonoran's harsh climate. "After the rains come incredible fields of flowers that look like a perfume commercial," says Steinmetz, who was shooting at the end of the summer dry season. "But in two months it's a dust bowl again." Standing water quickly evaporates in the brutal heat—up to 115 degrees in the shade. Even the wariest animals come to the remaining watering holes to drink, including moisture-starved mountain lions.

Steinmetz and his assistant, remote-camera expert Nathan Williamson, scouted locations in Arizona's Organ Pipe Cactus National Monument. The best spot turned out to be a two-minute walk from a park road: a watering hole with a rocky beach facing a ten-foot cliff. They mounted the TrailMaster units on tabletop tripods tied to rocks at the water's edge; the housed camera was mounted on a larger tripod under the cliff. Also on tripods were amber-gelled Nikon SB-28 Speedlights, which hold their charge even when they're "sleeping." The main light was placed on the cliff and hard-wired to the camera; the fill-light was placed at the base of the cliff and fitted with an optical slave. With Steinmetz playing the part of the mountain lion (see page 74), the duo found the best beam position, focus point, trigger delay (half a second), flash power (1/16th for the main and 1/64th for the fill) and exposure time (30 seconds). They also placed a second setup on an adjacent trail (see page 78).

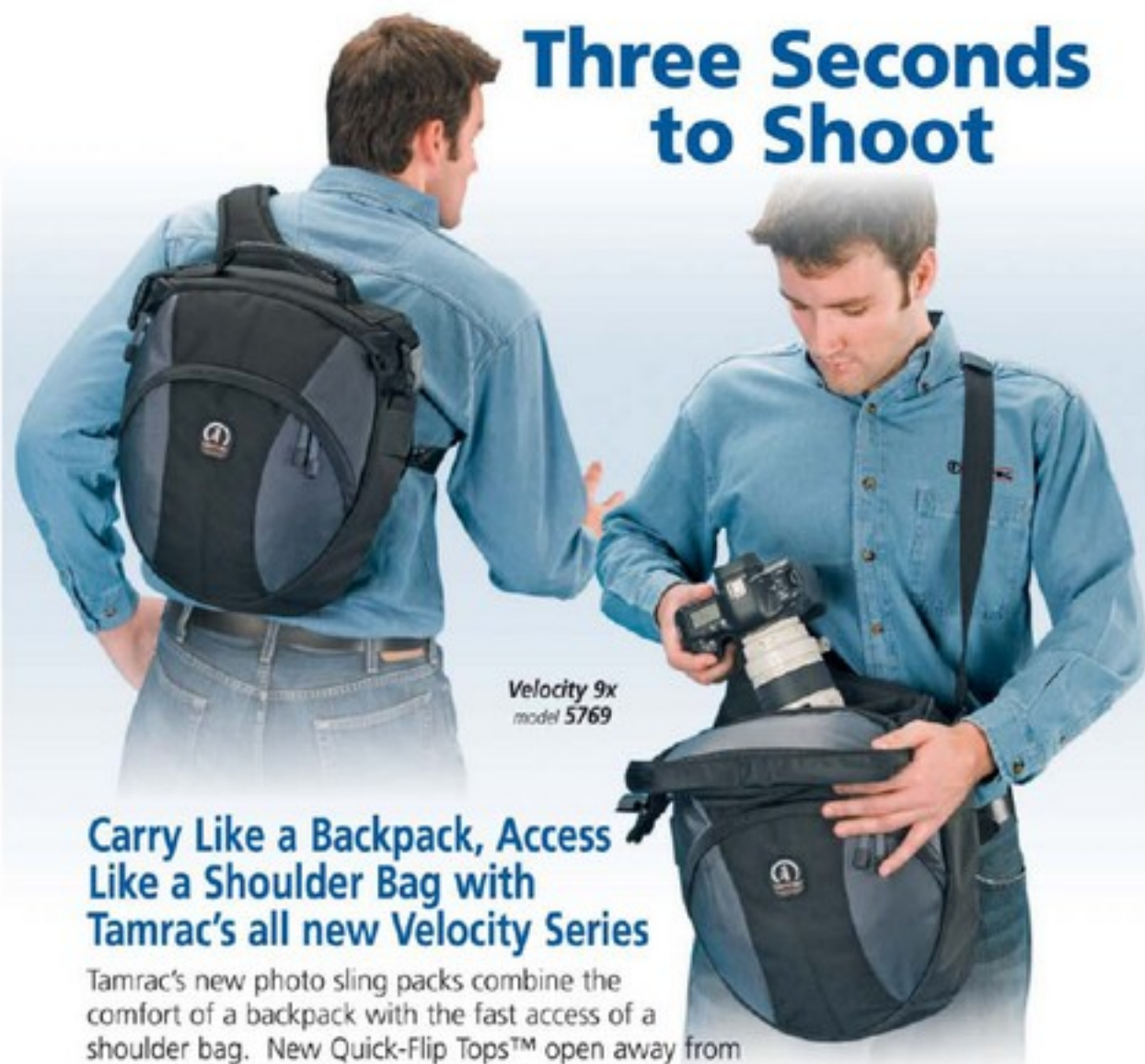
The mountain lions showed up after a few days. "So did everything else within ten miles," says Steinmetz, including a bobcat, wild pigs, and even a barn owl. (The pair's shot of the latter at the water's edge is pictured at top right.) But the hit rate was low, so the project took weeks of waiting. Steinmetz and Williamson traded watch duty, camping or staying in a motel each night, then checking their results in the morning. "It was like a fashion shoot," Williamson says jokingly, "only the action happened without the photographer!"

Although the team never got the exact photograph they planned—a drinking cat mirrored in the dark water—the results exceeded their expectations. The image that *National Geographic* ultimately ran was sublime: a crouching mountain lion, her huge eyes staring into space, with the Milky Way glowing above. Of course, the viewer doesn't see the photographic technology involved—nor the object of the cat's attention. It isn't the moon but the whine of a strobe that she herself has triggered. ■

A shot of an interloping barn owl.



GEORGE STEINMETZ WITH NATHAN WILLIAMSON



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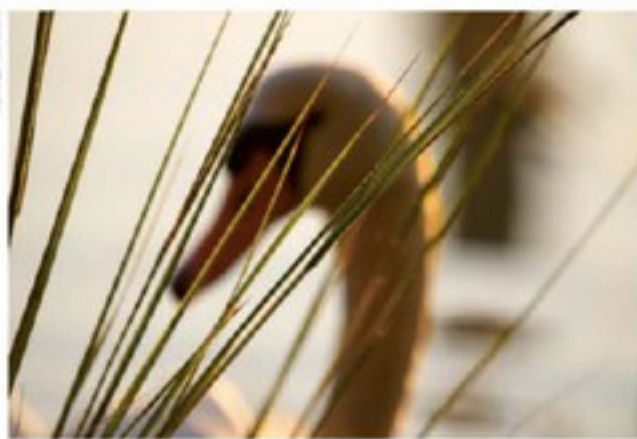
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PICTURE IT WITH HELP FROM SOME OF PHOTOGRAPHY'S TOP PROS, STUDENTS AT THE FIRSTLIGHT WORKSHOPS LEARN HOW TO TELL A STORY WITH IMAGES. BY THEANO NIKITAS

Scenes in and around coastal Cambridge, Maryland, shot by FirstLight students.

Photographers like to say that the first light of day is the sweetest. That's why nine photographers who've gathered in the quaint Maryland town of Cambridge are eager to capture the moment the sun begins to rise over Chesapeake Bay. They will be around to shoot the setting sun, too, because they're all participating in the aptly named FirstLight Workshops.

Led by Pulitzer Prize-winning photographer Jay Dickman, whose editorial credits include *National Geographic*, *Life*, *Time*, and *Sports Illustrated*, the five-day, Olympus-sponsored workshops have an impressive staff. It includes *Geographic* photo editor Bert Fox, Photoshop maven Jay Kinghorn, editorial photographer (and Cambridge resident) David Harper, and Olympus tech expert Marc Farb. It also has a wealth of Olympus digital SLRs, lenses, and other photo gear to draw on.

But it's not just credentials and equipment that distinguish these workshops, which are held in various locations in the United States and overseas. (Visit firstlightworkshops.com for the 2007 schedule.) Their aim is to guide students through digital workflow in a way that simulates the experience of a working pro creating a photo story for a magazine. Each student chooses an assignment for the week, shooting mornings and afternoons. Later each day and in the evenings, there are individual and group critiques, slide shows, and image-editing instruction, all with an eye toward producing an actual printed magazine that is sent to students after the workshop ends. The week culminates with a group exhibition attended by local residents.

As an invited guest, I got to observe the whole process, and I was amazed at how smoothly and efficiently the team handled the more

than 13,000 images shot by participants that week. After the day's photography, Jay Kinghorn downloaded the contents of students' memory cards and put them on a network. Working with Fox and Dickman, students then edited each day's work down to their best five shots. Everyone's pictures were later presented in a slide show for group discussion. Then Kinghorn helped students work Photoshop magic on their images, also printing them for the Saturday night gallery exhibit. "I've learned more from Jay in one week than I've learned from two books in a year," said Patrick Van Horn, a carpenter in his other life.

It was no surprise that Van Horn chose to do his story on local furniture maker Matthew Falls. I accompanied the photographer on a shoot and literally could see him apply the advice he had received from Dickman and Fox. He "worked" the subject, shooting frame after frame of Falls in his shop, until he got the image he wanted. Everyone could see the daily improvement in Van Horn's images, himself included. "The veil was lifted," he said about his progress.

"The workshop expanded my critical eye for photography," added dentist Don Henckel. "I was blown away by the knowledge and skills of everyone involved." While Henckel was shooting all digital for the first time, Jon Yamamoto, a photographer who works at a Colorado camera store, couldn't resist slinging a couple of 35mm Leica rangefinders over his shoulder along with his digital SLR. "I've always been a run-and-gun photographer," he explains. "I think I'm missing some things and don't always get the best shot." At the FirstLight Workshop, Yamamoto finally slowed down—and got some great photographs of the comings and goings at Doris Mae's, the local coffee shop. ■

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PORTFOLIO

Yunghi KIM



(continued from page 59) defiant. She'd take pictures, then help with the bandaging of a soldier. Then she'd pick up her camera again. The brazenness startled me. She was raising her camera right at war's face, at death's tunnel.

After several hours, we were whisked back to the house. During the journey in an old beat-up truck, a rifle that had been resting between Yunghi's legs fired, the bullet exiting through the flooring beneath her seat. She didn't flinch.

At the house, the radio crackled. A ransom had been offered for us. General Mohamed Siad Hersi Morgan, who had been holding us hostage, agreed to the demands. We would be picked up by airplane in the desert, about five miles away. We were told to pack quickly, then we were ushered out to the waiting truck. General Morgan began yelling. "Yunghi! Yunghi!" Our heads snapped in his direction. The warlord suggested Yunghi ride up front with him on our way to the landing area. She did, snapping pictures as the truck sped on the roads, past the dead bodies lying in the ditches along the banks of the Juba River.

We got back to Nairobi, and Yunghi rushed off to get her pictures developed. Nary a complaint about what had just happened. Drained and pale, she refused to let anyone help her carry her cameras. "Thank you but no thanks," she'd say, moving in her quick-step motion.

The battles in Somalia still rage today, but Yunghi's 1992 images were among the first by a Westerner to get out of that region. Her photos eerily foretold of a cascading tragedy. Many believe her haunting pictures jump-started the humanitarian action on the part of the first President Bush into that region.

And yet, Yunghi's pictures from that odyssey—she has undertaken many journeys since then—strike me as more than photos. They are documents of her own perspective on war and humanity. The world must know about the clashing of forces and cultures. I look into the eyes of the wounded rebels in that hillside hut and see young soldiers changed forever, their images caught by a brave photographer who refused to drop her camera when her own fate seemed, at that moment, so unpredictable.

Wil Haygood writes for the Washington Post.



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Phil BORGES



(continued from page 57) build clean-water wells—and taking it upon herself to campaign for the end of female genital cutting. Abay was routinely harassed by men of the tribe. “They accused her of being paid by CARE to come and destroy their culture,” says Borges. “But she told them that nowhere in the Koran is it written that girls must be circumcised.”

Abay finally convinced the women of the village, who always performed the ritual, to let her videotape it. And then she managed to show her footage to the all-male village elders, none of whom had ever witnessed the ritual themselves. “The men were so horrified that they voted 15 to two to end female genital cutting in their village,” says Borges. “Now they’re trying to spread the word to other Afar villages.” Yet this outcome was not the direct result of CARE’s initiative, Borges points out. “It’s less a story about ending female circumcision than it is about women getting a voice in the community,” he explains, adding that as a result Afar women now participate in village meetings. “All you have to do is give a woman a little education about her rights, and the resources to do something with them, and she can transform a community. It’s the best way to fight poverty and injustice.”

Borges’ subjects all have similarly powerful stories, from a Bangladeshi woman who created an organization to protect the rights of sex workers to the first female Afghan photojournalist. Those accounts are paired with their portraits in *Women Empowered: Inspiring Change in the Emerging World* (Rizzoli, \$30). The project is “a deeply inspirational work,” writes Isabel Allende. “Phil Borges has brought us face to face with heroes—remote and mostly unknown women—bringing social and economic justice to women and girls worldwide.” The book’s companion exhibition, sponsored by HP, is printed on the company’s new Designjet Z3100 printers (see page 82).

Though his new project is about *other* heroes, Borges is one of ours because he has the ability to find an uplifting angle on stories many other photographers tell in hopelessly grim detail. “I try to take something negative and put it in an inspirational wrapper,” he says. “That way, people pay more attention.” ■

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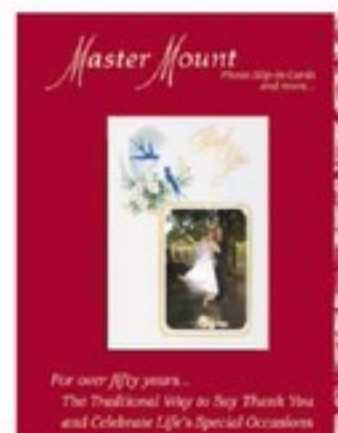
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ONE THOUSAND WORDS...



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1000

They are the moments that have impacted our lives... the indelible images that become etched into society's collective mind. In the relatively short time that man has used the power of photography to educate, inspire, document and shape modern culture, Nikon cameras have captured some of the most powerful and poignant moments ever witnessed. Evoking emotion and provoking thought, long after first view – a powerful photograph can render a poet's adjectives pallid; here then is such an image, "a picture is worth a thousand words..."

It is a challenging assignment indeed to capture the essence of the American political process with compassion rather than cynicism, but that's exactly what Scott Ferrell does every day as a staff photographer for the Congressional Quarterly (CQ). This highly respected news organization, founded in 1945 as "a source for journalists to understand what's going on in Congress," is owned by the esteemed St. Petersburg (Florida) Times and includes a weekly magazine, a daily news

publication, and an up-to-the-minute website—all aimed at Washington D.C.'s movers and shakers. Ferrell has been CQ's principal photographer since 1995, and in the course of his work he's photographed presidents, members of congress and the Supreme Court, and documented everything from congressional responses to 9/11 to the battles over campaign finance, welfare reform, and budget balancing, all from a front-row seat as these momentous events unfold.

SCOTT FERRELL



© Douglas Graham

"I get to watch what's happening in Congress in real time, and to show people who couldn't be there what's going on," says Ferrell. "My biggest job at CQ has been to develop an appropriate vision for news photographs in a word-driven environment—including the transition from film to digital. Our readership is the power crowd—political scientists, lobbyists, members of congress, and their staffs—all of whom tend to focus on the word. That's why I try to shoot cleanly, creating simple, iconic images that jump off the page and distill the essence of what's happening in a single glance. I don't really have a formula, but I always try to keep three things in mind as I'm shooting—emotion, context and detail. I consider myself to be more of a photojournalist than an art photographer, but when it all comes together my best images do have some of the characteristics of art."

"My goal is to show people what it felt like to be there," observes Ferrell. "It's all about communication and expression. However another crucial aspect of my mission is objectivity. Early on I realized that I had to be strictly non-partisan. I can't go up to Capitol Hill with an agenda or to promote my own viewpoint. I actually have a deep respect and admiration for the American political process. The Founding Fathers didn't want it to be 'clean'—they wanted people to stand up, clearly state their views, argue, and hammer out compromises. I think most members of Congress are honorable people who are trying to make the system work for what they consider to be the best ends, and I think this underlying feeling informs the images I create."

An outstanding example of Scott Ferrell's insightful and compassionate political coverage is the memorable picture on this page, which shows Democrat Nancy Pelosi, the new Speaker of the House, clasping hands with President George Bush just after he delivered his State of the Union speech on January 23, 2007. The President's speech began with a gracious salute to Pelosi, the first-ever Madam Speaker, and this iconic image, showing the two leaders of opposing parties gazing at each other in a moment mutual respect and deference is a visual metaphor for the continuity of our political process—a testament to our underlying unity as a nation that transcends our political differences.

"I'm essentially a one-man show, so I need to make a practical decision of where to stand," notes Ferrell. "But I've done enough of these formal, orchestrated events to know when the telling moments are likely to happen. That's why I positioned myself behind the president, up over his right shoulder. Most photographers focus on the president's speech—I'm more interested in the members of congress and others reacting to the speech. That's why I had a better vantage point for capturing this image that conveys the event itself, but also embodies the changed political atmosphere of bipartisanship in Washington. I took this picture with my workhorse camera, a Nikon D2x with 80-200mm f/2.8 AF

Zoom-Nikkor lens, at a focal-length setting of 110mm in manual-exposure mode. The outstanding performance of this combo allowed me to shoot without flash with the lens wide open at f/2.8 at a fast shutter speed of 1/320 sec, with the ISO set to 640. I had to shoot by available light because flash is not allowed, and the AF system performed superbly. Also, I always try to fill the frame with essential detail—less is more." Indeed, there could hardly be a better embodiment of Ferrell's dictum of "emotion, context, and detail" than this poignant, exquisitely sharp, timeless image.

"I've been a Nikon shooter ever since my parents bought me a Nikon FM as a Christmas present when I was still in high school back in 1980," says Ferrell with a smile. "I've owned a Nikon F4, an 8008S, and an F5 before going digital with the Nikon D1x. My approach has always been to use the right tools and get the good glass, so I shoot with Nikon cameras and Nikkor lenses exclusively and they've never let me down. I own only one Nikon D2x body and that ought to tell you something about Nikon reliability, but I still use my D1x for backup. My three favorite AF-Nikkor lenses are the 17-55mm f/2.8, the 80-200mm f/2.8, and an older 300mm f/2.8, which is an exquisitely sharp workhorse. I find the D2x fits my hands perfectly and its improved menu system makes things very easy to find. I also like the ease with which you can choose AF options, going from area to pinpoint focus without taking your eye down from the viewfinder."

"I like my job a lot—it's like being on an extended picture story," says Ferrell. "I see history unfold before my eyes and I have the privilege of presenting it to others without a political slant." When you combine Scott Ferrell's first-rate talent with his enduring commitment to the ideals of objective photojournalism, it's hardly surprising that the results often surpass the genre and rise to the level of fine art.



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